SCREEN | HOLLYWOOD | BROADWAY | STAGE

VARIETY

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$250,000,000 GIVEAWAY

America Opening the Parlor Door To Once-Snubbed Show People

Chicago, Dec. 2.

Performers in midwest companies report a new attitude towards troupers by the natives. Where once the performers were snubbed they are now taken into local socity and are the privileged pets of the city.

No party in any midwest town with a stock company today is considered a success unless two or more of the stock performers drop in after the show. So much are the troupers in demand that parties which were formerly over at 11 p.m., now just get into their stride at midnight, to give the actors a chance to go over from the theatre.

Can It Be?

Performers, once on their own in these towns, looking upon it only as a job, are now contemplating settling down. This is due to the offers performers are receiving from the local business big shots.

Much of this change is attributed to the effect of the back-stage books

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A "Morrissey Miracle" Saved Colored Show From Sheriff in N. J.

Will Morrissey's "Hot Rhythm" troupe opened with seven attachments against it at the Orpheum, Paterson, N. J., last week and closed at Jamaica Saturday (29), with the seven attachments still standing. The noted impresario grabbed a last minute follow-up date in Jamaica and the show moved out quietly from Paterson,

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ALL-NIGHT FILM HOUSES FIND TRADE SKIDDING

Detroit, Dec. 2.

Once any all-night grind house could make enough money. Then 10 all-night houses opened up. And now they are all starving.

Too much competition and now too few available people. Large part of the night business formerly were hands on their way to or from night jobs in the factories. Latter are working only part time. All closed at nights, except for watchmen. Other night patrons were cab drivers. They still remain the biggest part of the trade. But the cabbies too have taken it on the chin.

Now only headaches for the owners of these kind of night hawk shooting galleries. Even price cutting failed to help. Some reduced to 10c.

Further cuts than this prevented by the Film Board agreement not to exhibit pictures at less than a dime.

Overfed Unemployed

So many Times Square places are giving free feeds to the unemployed, the unemployed is growing fat.

Their only exercise nowadays is walking from place to place for their three, four or five square meals regularly and daily.

N. Y. 'TIMES' AND 'WORLD' MAY MERGE?

Adolph Ochs is said to be getting ready to do a Munsey. Only legal technicalities are reported holding up one of the biggest of newspaper mergers. When—and if—these legal difficulties are done away with, the New York "Times" and New York morning "World" may become one, the "Times" to continue.

Information is that a number of meetings have been held to discuss the matter, but the joker in the desk is supposed to be the will of the late Joseph Pulitzer, founder of the "World." The will is said to make it almost impossible for the younger Pulitzers to let go.

According to temporary plans, if put through, the morning "World" will pass from existence but the evening "World" will continue along the same lines as at present.

When the elder Pulitzer died in October of 1911, he left a will bequeathing institutions and funds and outlining the future of the "World" and St. Louis "Globe Despatch," which he also owned. The papers were left to his sons and their sons—with stipulations about what should be done with the money they earned over certain sums, etc.

Some of the legal talent now handling the problem is of the opinion it will be impossible to make a merger, or sale, of the paper without breaking the will. This, it is said, some of the persons involved are willing to attempt. Others are supposedly inclined to decline. If possible to proceed, the deal may go through within the next few months.

Meanwhile, both parties refuse to discuss the merger or admit its possibility.

If consummated, and the "Evening World" included, it would give "The Times" an evening edition for the first time. Now "The Times" o'nights gives its news away through a running ribbon electric sign banding its N. Y. Times building.

SUNDAYS' GROSS IN 9,000 HOUSES

Paramount Offers to Lend Its Closed "Sunday" Houses for Benefit of Communities All Over Nation — Other Circuits, National and Local, Prepared to Follow Suit

BLUE LAWS' HIGH COST

The same blue laws that keep people away from about 9,000 film theatres on Sundays are boomeranging to their enforcers in that they are keeping an initial $2,000,000 weekly away from hungry mouths.

This amount from one circuit only and to be more than doubled by others.

The film industry wants to be philanthropic nationally. Paramount-Publix is taking the lead in this direction, offering to turn over entire receipts of its theatres on that day in cities and towns where the Sunday lid is in effect. With P-P alone it is calculated that Sunday shows in such places would bring in an average one-day total of $2,000,000.

With such accord by Fox, Warners, R-K-O, and, doubtless, many of the independent circuits throughout the country, Washington wouldn't have to worry about taxing the white collar boys in jobs, a lot of them sustaining salary cuts as it is.

If the mossbacks scraped off some of the grass, as observed by some theatre men, the breadlines could have more than butter on their bread with pie and coffee thrown in on this Sunday turnover to designated civic organizations.

The figure, on the part of the industry as a whole, would mean a yearly donation, free of all cost, deduction, worry, tax or solicitation, of conservatively $250,000,000.

CHEST-SHAVED GRID STARS GO ADAGIO

Hollywood, Dec. 2.

Ex-football stars are shaving the hair off their chests and going in for adagio dancing, according to theatrical schools specializing in the catch and carry art.

The footballers used to go in for boxing and wrestling, but the present crop of pigskin graduates have fallen for the feminine influence.

The former sphere carriers can

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Embittered Wives Keep Husbands In Jail—Can't Work So Can't Payoff

Raw Meat Stuff

How important the strip and teaser lassies are in burlesque was indicated at the Irving Place theatre, New York, Sunday night, when the audience refused to let the show go on after Peggy Wilson had finished her number.

Peg came on with practically everything off. That eliminated a waste of time to strip, but the saps weren't satisfied.

Someone shouted, referring to a lonely strip, "Take it off," and it was taken up by the house. Peg shouted back, "I will not" and continued.

After about eight encores, house lights had to be put on to stop the clamor for that strap removal.

JILTED GIRLS BEST TATTOO CUSTOMERS

Chicago, Dec. 2.

Why get tattooed?

Randy Webb, who had the tattoo store on the Johnny J. Jones carnival the past season questioned all customers as to why they wanted emblems and names embroidered on different parts of their anatomy. Nearly all confessed the reasons for the markings.

Leading the list are disappointed girls who drifted in to have the name of the swain who turned 'em down put on the body where it couldn't be erased. All expressed the hope the man they loved would some day hear of the operation and return to them. Most of these femmes had the name "Henry" or "John" only, which was billed across some part of their legs.

Second in percentage of customers are high school seniors and college boys who go for the fraternity markings on their frames, generally on the lower wrist, where they can be seen.

Many men, over the course of the

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Dupont's Expensive Band

Chicago, Dec. 2.

Guy Lombardo, and his orchestra have been engaged to play in the Dupont home at Wilmington, Del., Dec. 26, at $5,000 for the evening.

Figure breaks a record in the east for private affairs.

Thanksgiving in the Alimony Club, known as the little Big House (prison) on West 37th street, was a very good time, the husbands without wives. Just 33 members, incarcerated for faulty alimony payments, sat down to a feast, by the grace of Sheriff Farley who sent eight turkeys and a dozen mince pies. The dining room was draped in orange and black.

Several professionals are in the flock and a pretty good show was staged after the dinner. Kraemer's sent one of those little pianos for the use of George Walsh, he of the Yacht Club Boys. Walsh is on a second visit to the hoosegow because Josephine Davis says he owes too much back ali. George had just opened in Texas Guinan's place and

(Continued on page 20)

Wine Buying Same As Rubbing Aladdin's Lamps in Night Clubs

Wine buyers are so scarce in the nite clubs now that any one who shows a tendency to order the fizz water automatically gains permission to do as he pleases. A chump who starts ordering champagne at $25 a quart can about name his own behavior.

Broadway is ripe right now for the advent of one of those spending maniacs who tosses his dough around without a care for tomorrow. With the average check for a party of four in the class spots rarely running over $50, any nut intent on spending $1,000 in one night in the clubs can get more for his money than was possible at any time within the past 6 years.

Maude Adams' Play Off

Unable to cast "That's the Way with Them," the John Cotton play which was to have marked Maude Adams' return to the stage this season after a long retirement, John D. Williams, who was to have produced the show for the Erlanger office, has called it off.

The play, a fantasy in five episodes, has a short cast, with Miss Adams insisting that she have the final say on these supporting players. The main obstacle to the play's production was the inability of Miss Adams and Williams to get together on a leading man.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

Double Feature Bills Declared N. G. by Mid-West Indie Exhibs

Chicago, Dec. 2.

Final blow against double features was struck here last week at a meeting among the leading exhibs and exhibitor associations, with an agreement that the twin bill must be killed.

Emil Stern led off by stating for Essaness theatres that they were willing to go back to single programs. Midwest Booking Circuit, controlled largely by Stern, would also abandon double features under the plan.

No exchange man or representative of a producer-owned circuit was present, with both James Coston and Max Balaban out of town. Understood, however, that Publix-B. & K. is set to force the situation by going double feature at their big neighborhood stands and even the de luxe houses unless the indies slough the two-picture idea entirely. Up to now, B. & K. has not double featured.

Everyone Anxious

Indies themselves are eager to get rid of double features, which have proven an extra burden rather than a help. But many exhibs, in competitive situations, are afraid to be the first to abandon the idea for fear of alienating their patronage.

Idea of the leaders and associations is to get the entire exhib field to give up the idea simultaneously. Several exhibitors, not in competitive spots, have already gone back to the single feature.

U-HOBART COMPROMISE

Legit Girl Wanted to Raise Salary from $500 to $2,000

Hollywood, Dec. 2.

It looks like Universal and Rose Hobart, legit, are getting together, Miss Hobart went east a couple of months ago when U refused to boost her salary from $500 to $2,000. Before Miss Hobart had signed for $500 she moved over to Fox for a picture and $1,500 weekly, so that by the time U was ready to talk again, her price had gone to two grand.

Now, the studio and actress are reported compromising, and Miss Hobart may return to Hollywood.

Adapter with Buy

Hollywood, Dec. 2.

Fox has purchased talker rights to "The Masquerader" for Warner Baxter. Rights were owned by John Hunter Booth, who made the stage adaptation and was brought here by Fox a year ago. He was let out during the recent shake-up.

Booth's sale to Fox included him as adapter and dialogician, and he's back on the lot.

POET'S FILM URGE

Hollywood, Dec. 2.

Patrick McGill, Irish poet and playwright, is here, with the probability of making a film connection.

The Gaelic savant, on an American lecture tour, came west to join his wife, who also has been lecturing.

Back After Absence

Hollywood, Dec. 2.

Margaret Livingston, away from Radio since "Seven Keys to Baldpate," is returning to appear in "Children of Streets" and may be placed under contract.

She has been free lancing.

Ginger Rogers Doubling

Paramount has recalled Ginger Rogers, contract player, now on Broadway in "Girl Crazy," musical, to double in "Strictly Business" at the Astoria, L. I., lot.

New talker, starring Claudette Colbert, with Dorothy Arzner directing, starts next week.

Others in the cast are Fredric March, Charles Ruggles and Robert Owsley.

"Don't let us work all our life to make a living, but let us work to live all our life."

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

Dusting the Attic

JESSEL and EDWARDS
Songs and Talk
18 Mins.; One
Jefferson
(From "Variety," Nov. 15, 1915)

These two boys are presenting a combination singing and talking turn that will get over on any small-time bill. They have a novelty bit at the opening and create a favorable impression.

The Jessel boy is somewhat of a ringer for Willie Howard in the manner in which he works. He sings a couple of songs. The closing number with Jessel doing a female impersonation bit sends the act away to an applause finish.

Fred.

This was after Georgie Jessel had graduated from Gus Edwards' schoolroom acts. Gus probably would deny he taught Georgie female impersonating.

Read the Willie Howard line and then see Howard give an imitation of George Jessel the next time he does it. He did it at the Palace a few months ago and is doing it in "Girl Crazy." It seemed the most uncanny bit of mimicry on Broadway in years.

Jessel at that time might have been doing a Howard without knowing it. Recently he was doing brodies as a legit producer on his own coin.

GAG MEN EAT AS SHORTS GO HOKE

Hollywood, Dec. 2.

The Hollywood gag man, who made pratt falls and custard pies famous, is coming into his own again. Although his art has been the football of the industry and looked upon as three degrees lower than a Goldfield professor, the mugg who used to create the hokum and slap stick bits in the old silent comedies is smiling again and getting ready to wrap himself around three squares per day.

All because he has heard that the theatres are hollering for more action and less dialog in their shorts, a reaction already taking effect at the studios where the order is out for a reversion to the former and coarser type of humor.

Low Production

Since talkers, short comedy production has been lighter in Hollywood than in many years. Indications are that within a year this end of the business will get back to the old normal. Universal is planning to have four units working simultaneously on this type, more comedy production than the lot has seen in five years.

Pathe took a six weeks' layoff on its comedies but now has resumed. Sennett, who got far away from his old bathing gal type to parlor comedies, is also going back via the hokum route and will increase his output.

Hal Roach, who has been leading in the contribution to the two-reel market, never got far away from the old order.

WEATHER

Washington, Dec. 2.

The Weather Bureau furnishes following outlook to "Variety" for week beginning tomorrow:

Cloudy and warmer with snow or rain over Central and Western sections Wednesday, and over Central and Eastern sections Wednesday night; Wednesday mostly fair and colder; Friday (5) cloudy and warmer with rain or snow.

Saturday, moderate temperature with chance of some rain.

London, Dec. 2.

Fog and rain helped to intensify depression in the theatres last week.

WILL MAHONEY
in Earl Carroll's "Sketch Book"

The Philadelphia "Public Ledger" said, "Will Mahoney works indefatigably, winning for himself the whole-hearted applause of the audience. He is in a class by himself and the Mahoneyphone invention, which is the last bit in the show, awoke gales of applause that kept up thru the entire finale."

DIRECTION
RALPH G. FARNUM
1560 Broadway

Colleen Moore Finds Night Eating So Bad She's Quitting Legit

Port Huron, Mich., Dec. 2.

Colleen Moore is washed up on legit acting, she admitted during a visit to relatives here.

Miss Moore said she dislikes dining in the middle of the night. This was one of her principal objections to legit, and wore her down to the extent of making a visit to the Battle Creek Sanitarium necessary.

While legit has cured Miss Moore of stage acting, picture people have cured Arch Selwyn, producer, of attempting stage plays starring picture "names." At the close of the Vilma Banky-Rod La Roque show, currently touring, Selwyn will be through with that idea, it is said.

REPEAL EXPECTED OF PENN'S OLD BLUE LAW

Reading, Pa., Dec. 2.

Repeal of the old Pennsylvania blue law of 1794, which forbids theatre entertainments, baseball games, fishing and other recreation and sports on Sundays, is going to get a decisive boost, theatre men in this State hope, in January, when the next Pennsylvania legislature opens.

This city and some of the rural towns have had Sunday films for a year, without box office sales, admission being by tickets sold in theatre lobbies by members of charitable organizations which receive 10% on all ticket sales.

The plan has apparently worked out well in this city. As a result four of the members in the next State Assembly will vote for repeal or radical modification of the old blue law. One of the four is a Reformed Church minister. Another is a woman.

LeBaron on Part Time

Hollywood, Dec. 2.

William LeBaron, ill and away from the Radio studio for more than a week, returned Monday (1) on part time.

LeBaron intends to come in every day for a short period until he has fully recovered.

Ann Still Trading

Hollywood, Dec. 2.

Ann Harding and Pathe are still unsettled as to contract renewal.

Legit girl is reported asking better terms besides the usual stellar consideration of having the privilege of passing upon scripts and directors.

JEANETTE MacDONALD WEST

Jeanette MacDonald will end her eastern vacation this week to return to the coast.

She is due there for Fox and "All Women Are Bad," with Edmund Lowe opposite. Picture is listed to start production Dec. 8, but that's a tentative date. It is Miss MacDonald's first feature under her new Fox contract.

2,000 Chorus Girls on Coast Pass Out as Musical Talkers Stop

Hollywood, Dec. 2.

Big mystery here is what happened to the tribe of 2,000 dancers and show girls which came out of nowhere in a few months and disappeared as quickly.

Nine months ago, with big choruses in order, these gals were hoofing in musicals. Today only an ambitious handful is still around. Rest are said to be in other lines or out of pictures.

Big percentage is supposed to have gone into stage shows or vaude, from whence a lot came. Most of the girls were kids compared to the Broadway prototype, and younger. When production of musicals took a dive the gals were on their own.

No Calls

Central Casting had 887 dancers and 150 showgirls registered. The calls for them today are few and far between. There were about 1,000 unregistered.

Those who followed up the girls when they couldn't find picture work report them in various places. Some went back to college or high school, became extras, or began studying dramatics, hoping for a break later in a role.

The gals created a lot of color and excitement while they were here.

If musicals get onto studio programs again it's a cinch the bright-eyed tribe will pop up again.

Things Is Tough

Hollywood, Dec. 2.

Things are getting to be somethin' fierce here. The gate for Notre Dame-U. S. C. Saturday is only expected to reach $600,000, officially.

Those 10 and 40-yard line tickets stamped $5 are getting $50 and listing on the local stock exchange. They're playing the 50-yard line ducats on percentage.

KIDS SHOPPING CAREFULLY FOR FILMS

Los Angeles, Dec. 2.

The kids are shopping for their pictures.

This much is indicated by Herman Wobber, Paramount's distribution boss on the Pacific, who maintains it's a question whether the recent infantile paralysis scare around San Francisco, where he makes headquarters, has been cutting in on patronage to any great extent.

Wobber declares that normally kid business at Par houses around Frisco has been four per cent but when pictures come in that direct appeal to children this percentage of attendance shoots away up despite epidemic scares.

No Bankruptcy for Mrs. Nathan Robbins

Utica, N. Y., Dec. 2.

Scheduled for trial at the term of U. S. District Court Monday, the petition of the First Bank and Trust Company of Utica to declare Mrs. Anna Robbins, wife of Nathan L. Robbins, up-state theatre operator, an involuntary bankrupt was withdrawn Saturday (29).

Mrs. Robbins had indicated earlier that she would fight the action, which, it was announced, had been settled out of court.

Metro's Dutch Actor

Amsterdam, Dec. 2.

Metro has engaged the Dutch actor, Rolant Varno, for work in Hollywood.

JANET GAYNOR'S VACATION

Hollywood, Dec. 2.

Janet Gaynor again leaves today for Honolulu and a three weeks' vacation, having completed "The Man Who Came Back" at Fox.

This is her first at that studio since adjusting her dispute with the executives there last summer.

SAILINGS

Dec. 10 (Paris to New York) Matt King (Lafayette).

Dec. 9 (Paris to New York) Grace Tibbets (Mauretainia).

Dec. 6 (London to New York) Hassard Short, Max Gordon ,Europa).

Dec. 5 (Barcelona to Buenos Aires), Jean Letsch (Julius Cesare).

Dec. 5 (New York to Berlin), Marlene Dietrich (Bremen).

Dec. 4 (New York to London), Dr. Ludwig Berger (Hamburg).

Dec. 3 (London to New York) Edna Best, Herbert Marshall (Majestic).

Dec. 3 (Paris to New York) Jeff Crane, Ethel Levey, Graham White (Ile de France).

Dec. 3 (New York to London) Mr. and Mrs. Frank LeDent (Aquitania).

Dec. 3 (London to New York) Arthur Dent (Majestic).

Nov. 29 (New York to Naples), Mr. and Mrs. John Wilstach (Ausonia).

Nov. 28 (Capetown to London) McLaughlin Sisters, Cal and Nona Kay (Winchester Castle).

Nov. 27 (Paris to New York) Hugo Brick (Bremen).

Nov. 25 (Sydney to San Francisco) William Clark (Malolo).

JOE COOK PROBABLE IN FILM "FINE AND DANDY"

Hollywood, Dec. 2.

Joe Cook in "Fine and Dandy" as a talker for Columbia on the 1930-31 program is in prospect.

Columbia has an option on the picture rights to the musical, now at Erlanger's, New York.

Col introduced Cook to pictures with "Rain or Shine."

Ralston Probably U

Hollywood, Dec. 2.

Unable to agree with Metro on money under a term contract following work in "The Southerner," Esther Ralston may swing over to U.

A contract is in the offing, with the former Par star in line for Monta Bell's "Fires of Youth," to play role done by Jeanne Eagels in the original silent, "Man, Woman and Sin." Lew Ayres stars in John Gilbert's silent role.

Dorothy Peterson has been set for third important part, and Bell will be ready to start work as soon as Ayres finishes up in "Many a Slip." That will probably be by Dec. 10.

CENSORS' 30 OCT. FILMS

Berlin, Nov. 22.

Just 30 features were censored during October; 17 were domestic, 2 were from other European countries, and 11 were American. Three domestic, 8 American and 1 film from Denmark were silent.

GOULDING EAST

Hollywood, Dec. 2.

Edmund Goulding is due to go east to do a picture for Par at Long Island in two weeks.

He's through cutting "Reaching for the Moon" (UA). It is in 10,000 feet and will be cut some more.

Lily Damita's Leads

Hollywood, Dec. 2.

Lily Damita is set for the lead in the French versions of "Romance" and "The Divorcee."

They were originally scheduled for Grace Moore before she was dropped by Metro.

Miss Barnes Arrives

Hollywood, Dec. 2.

Carmen Dee Barnes, young author of "Schoolgirl" and "Beau Lover" arrived here Monday (1).

She has a contract with Paramount.

Marion Shilling's Spot

Hollywood, Dec. 2.

Marion Shilling is replacing Eleanor Millard in the remaking of "Victory."

PERCENTAGE PRODUCTION

Fan Photo Requests Drop 50% Since Two-Bit Tax; Rogers, Bow Top List

Hollywood, Dec. 1.

Requests for fan photographs from the studios have fallen off 50% since the studios started charging for the pictures. Each studio is now sending out a printed form telling the fans that their request for a photo must be ignored unless they enclose two-bits for an 8x10 or a dime for a 5x7.

Among the male players, Lew Ayres has jumped up to a commanding spot in the estimation of the fans. Requests for his picture equal that of Jack Oakie and Gary Cooper. Standing of the male stars, according to Hollywood's biggest fan picture outfit, is Buddy Rogers, Richard Arlen, Gary Cooper, Lew Ayres, Jack Oakie and Ramon Navarro.

Reason For Arlen

While Arlen is not rated the draw that the others are, reason for his popularity is that he sticks to westerns and the kids are the biggest collectors of fan pictures. Most requests for Navarro's pictures come from the Latin countries where he is pretty much an idol.

Topping the femme list is Clara Bow, who has been the ace request for the past three years. Following her are Greta Garbo, Janet Gaynor, Nancy Carroll, Norma Shearer and Colleen Moore. The inclusion of Miss Moore in the first six is interesting because she has not worked in a picture for almost two years.

To a great extent, the requests for fan pictures of individual stars depends entirely on where the pictures are shown. In a check up of the letters, few come from people who patronize the de luxe houses. Great percentage of requests comes from small towns.

High Asking Price for Loan of Player in Lead

Hollywood, Dec. 2.

With Universal ready to go into production on "Fires of Youth," femme lead for the picture is still to be located.

Columbia asked $75,000 for the loan of Barbara Stanwyck so Genevieve Tobin, U contract player, may get the part.

Bancroft on Par Stage

George Bancroft has a week dated for Dec. 12 at the Paramount, New York. It was arranged on a percentage basis between Henry Fink, Bancroft's rep, and the Morris office with the Paramount.

Fink left New York Saturday (29) for the coast. He will likely return with Bancroft for the engagement.

A report there is a flat salary guarantee on the Bancroft appearance could not be verified.

Wm. De Mille-M-G Part

Hollywood, Dec. 2.

Metro will not exercise its option upon William DeMille, director. His last picture for the firm is "Passion Flower" which has been completed.

Bessie Love's contract will also be permitted to lapse.

Par's Engineer Resigns

London, Dec. 2.

B. B. Buchanan, Paramount's gen. mgr. of construction in the U. S., is expected to name the successor of C. C. Hamilton, construction engineer for Par over here.

Hamilton lately resigned.

Helen Ferguson Marrying

Hollywood, Dec. 2.

Helen Ferguson Russell, widow of William Russell, will be married shortly to Richard Hargrave, president of the First National Bank of Beverly Hills.

Doubled for Dogs

Sid Garry, who went to the coast on spec some months ago, is back on Broadway, telling his friends his only job in Hollywood was a hurry call from the Metro lot to double for a dog in one of the canine series produced by Zion Myers.

Short was titled "Dogway Melody," a barker, which kidded Metro's own "Broadway Melody." Garry did his Jolson imitation off screen while a dog in focus went through the routine "mammy" motions.

The Brox Sisters and Cliff Edwards, also voice-doubled in the shorts for dogs imitating their respective acts.

Mother on Stand Says Her Son Is Thief, and Conviction Follows

Toledo, Dec. 2.

Adam Bialorucki, former manager of Ohio theatre, now O'Connell chain, convicted for burglary and larceny. Defendant charged with stealing apparatus from the house when he left it.

His mother, former owner, appeared against him and aided in conviction. Adam contended the machinery belonged to him.

U Joins "Another Garbo" Clan With Tala Birell

Hollywood, Dec. 2.

Another "Garbo type" is about to be given the big push.

Following Par's lead in building up Marlene Dietrich, German import, through "Morocco" and big ballyhoo, U is getting ready with one of its own Garbos.

U has under contract Tala Birell, well known German actress, who is described by insides as a deadringer for Greta Garbo and from photographs does not belie this description.

U's plans for pushing their "Garbo type" call for an Englsih role for Miss Birell in a forthcoming domestic talker.

Sanger In "Seed"

Hollywood, Dec. 2.

Margaret Sanger is being considered for a bit part or prolog in "Seed," birth-control story John Stahl will direct at U. Without even mention of birth-control, her presence in cast would figure at box office, it is felt.

Charles G. Norris, author of the best-seller, is now on the U lot working on adaptation with Gladys Lehman.

Greta Nissen in Fox Film

Hollywood, Dec. 2.

Greta Nissen has been engaged by Winnie Sheehan in New York for the Fox talker, "Women of All Nations." She will have the lead femme role. Raoul Walsh is to direct and the picture will start about New Year's. Miss Nissen has been off of the screen for some time.

Dennis King on Chi Stage

Chicago, Dec. 2.

Dennis King will personally appear for a week in Publix Chicago theatre starting Jan. 12 with a salary of $5,000.

William Morris made the date, with nothing reported about further stage time for Par's "Vagabond King" player.

BEST STUDIO WAY FOR PROTECTION

Hollywood Heads Have Under Consideration Percentage of Gross Over Negative Cost for Directors, Authors and Stars—Details Not Worked Out

LESS COST; MORE PROFIT

Hollywood, Dec. 2.

Percentage protection in the production of talkers by the major studios is believed to be on its way. Ultimately it is claimed percentage of the gross to directors, authors and stars of pictures, will be universal out here and conducive to lower production costs, better pictures and higher grosses.

The statement has been made by the conferes on the percentage subject that a royalty payment of this character to the three principal factors in the making of films will largely aid in eradicating what is conceded to be a yearly waste in the studios of this colony of not less than $15,000,000. That, however, is but one of several advantageous features the percentage system possesses, it is also stated.

While no details have as yet been worked out nor is there any understood agreement among the major studios on the percentage scheme, it seems to be acceptable in its main outline at present to the studio heads. It appears to be the crux of a long discussed problem as to how to secure the maximum of economical effort on what practically amounts to a co-operative basis for the leading principals in the studios' product.

One point guessed at is that about 30% of the gross rental, but net to the studio, after distribution costs, will be divided between the author, star and director. This will be conditioned, however, upon the picture at least returning through rentals its production cost. With that condition the director is expected to hold down the production cost sensibly, especially in the present system of over-shooting, accumulating a large mass of film that in times past has gone as high as 500,000 or 600,000 feet; the author will give his best thought to stories and the star will aid the whole as far as possible, giving the studios for the

(Continued on page 12)

Somehow Film Fans Wind Up On Chump List

Hollywood, Dec. 2.

Picture fans who write to the studios for a picture of their fav performer are registering a squawk with the studios about their names getting into west coast chump lists. Fans claim that as soon as they have made a request for a picture, they get a flock of mail from Los Angeles advising them to buy California real estate, oil, sunshine and what-not.

Studios claim that at no time do they permit any one outside, the studio to get a slant at the fan mail list, but they admit it's possible for someone in the studio who has access to the files to copy the names and sell them to promotors.

A number of fans have threatened to do something about the promiscuous use of their names. None of them are definite as to what they'll do outside of threats.

$1,000,000 'Life of Washington' Now Private Venture Backed By Bluebloods; Start in Jan.

Hollywood, Dec. 2.

"The Life of George Washington", to be produced as a picture for the Bi-centennial celebration of Washington's birth in 1932, will go into production here shortly after the first of the year.

Picture was to be produced originally as a government subsidy with Congressman Sol Bloom and Col. U. S. Grant at the head of the committee in charge. It was found that if the government got behind the production it would have to be on a non-commercial basis. Proposition was then taken over by the New York Historical Society, which organized the Historical Cinema Association for production of the picture. Financing is in the hands of Clarence Mackaye, head of Postal Telegraph, Mrs. Edward Bok, widow of the Philadelphia publisher, Samuel Insull, Senator Watson of Indiana and others. Actual production is in charge of Charles Forrester, believed related to Mackaye.

Only Furniture Set

Forrester was on the Coast for the past three months lining up a staff, with no one really set yet. He is now in New York arranging for the shipping west of furniture and other authentic props that were used by Washington.

Forrester claimed that although he had signed no contracts he had practically set on Alan Crossland as the director, with House Peters and Francis X. Bushman being considered for the title part. The story, written by narrative form was compiled by Forrester over a period of six years.

No studio has been set for the production and film is still without a release tie-up. Picture will be made partly here, with a number of the exteriors being shot in the actual locations.

It is claimed that the production cost will run over $1,000,000.

Can't Fool Kids

Chicago, Dec. 2.

With nearly all independent houses in town running double features as a draw, and generally one of the two a bit weak, the kid populace has become wise.

One lad, still in his teens, sidled up to a box office where two features were heavily billed with this enquiry:

"What time does the good picture start?"

Mass. Mayor Finds New Way to Keep Out Sexy Picture Show's Exhibit

Wortham, Mass., Dec. 2.

A sex film show coming into this town can't use local girls for its models, is the new idea promulgated by Mayor Duane as a reason to bar the exhibition.

The segregated audience gag with the sex film embellishm its was to have shown at Nutting's dance hall. Mayor said it couldn't and it didn't. Informed no local girls would be employed to kid bathing suits, the mayor said he didn't believe it.

Garbo Checking Marlene's Disks and Colony Is Agog

Hollywood, Dec. 2.

Metro lot is buzzing about Greta Garbo playing Marlene Dietrich's German phonograph records at the studio to compare the Teutonic girl's intonations with her own. It's supposedly an outcome of the general gossip around that the Miss Dietrich is simulating the Garbo style.

Unless you've been out here, you can't grasp how vital such matters as this become to the film colony.

Jolson's Appendicitis

Hollywood, Dec. 2.

Al Jolson may undergo an operation for appendicitis before the week is out. It's the outcome of recent internal trouble which has had him constantly visiting the doctors the past week or so.

Jolson will try to postpone the operation until his wife, Ruby Keeler, gets here.

Ruby (Keeler) Jolson left yesterday (Tuesday) on another flying trip to the Coast to be with her husband while he undergoes an operation for appendicitis.

Miss Keeler expects to return to New York in about two weeks, which will make her a week late on rehearsals for "The Gang's All Here." Show starts getting into shape next Monday (8).

Cantor Dialogician

Hollywood, Dec. 2.

When Eddie Cantor returns from New York after the holidays he'll move over to the Fox lot to operate a typewriter.

Offically, he'll be writing the dialog on "Mr. Lemon of Orange," next El Brendel story. John Blystone will direct.

Roberta Gale in Plays

Hollywood, Dec. 2.

Radio is not dropping Roberta Gale, as reported. It has taken on option for another six months.

Miss Gale may understudy leads in new plays which Radio will stage.

Playful Antelope Adds Days to Location Stay

Hollywood, Dec. 2.

Location manager's job is tough at times.

Take the cast of the l.m. of a major studio's unit shooting African scenes in Mexico.

There's only one scene left to shoot—a scene where a lion is supposed to attack and kill an antelope. Both were former residents of a local zoo.

With the company several days overdue, studio wired down for the alibi.

Back game a telegram: "We can't get the lion to do his stuff. The antelope keeps chasing him."

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Paramount Leasing Its Coast Houses to Fox WC for 20 Years; New Deal Set and Ready to Sign

Paramount and Fox are agreed upon a lease of the Paramount Pacific coast theatres, excepting the Paramount, Los Angeles, for a term of 20 years, to Fox West Coast. The latter will have complete control of the seven Par houses in San Francisco, Portland and Seattle.

The Paramount, Los Angeles, is exempt from the long lease through its close proximity to Paramount's and as a local monument for the studio's morale.

Par houses included are the Granada, California, St. Francis and Imperial, San Francisco; Paramount and Rialto, Portland (Ore.); and Paramount, Seattle. Paramount has been reported holding a site in Oakland for a 3,500-seater and prepared to start building there. It is not reported what disposition will be made of the Oakland proposition. Warners also holds an Oakland site, while R-K-O and Fox and now operating in that city.

The Paramount-Fox West Coast deal was first engineered by Harold B. Franklin, when he was with Fox West Coast. Following his resignation, the negotiations were lukewarmly continued until recently, when they spurted. It is said the leases will be signed during this week, if not already executed.

A first suggestion of pooling the Par houses for operation was reported at the time vetoed by the Department of Justice. It ruled there must be an outright buy or lease.

Hole Filled In

The coast has been a losing problem for Paramount for some time. Par has been virtually isolated out there, causing it to make long and expensive leaps for travelling stage shows or locally produce. With this red hole closed up by the Fox leases, Paramount likely receives a guaranteed profit through the Fox rentals, while added, it is believed, is an advantageous Par product deal with Fox for all of the west coast theatres.

Nothing has been said on the New York end regarding personnel through the switch when it occurs, probably by Jan. 1, nor of playing policies.

Hollywood Economics

Hollywood, Dec. 2.

Producer called for 100 beautiful girls, and looked over the $7.50 gals (extras) and decided they wouldn't do. Sending for another batch he found that he'd have to pay $10 and $15 a day for the lookers.

So he called for the script and changed the scene to a masked ball.

Flappers in Panic Fear Photos They Posed for A.W.O.L.

Chicago, Dec. 2.

A handful of flappers still faithful to Paul Ash made the trip to Cleveland to attend the opening for Loew of the former rajah. While there they called on their pash and posed for the photographers.

On the way back the girls suddenly tumbled to the serious facts that the photographs might be reproduced in Chicago newspapers with damages to themselves. Most of the girls are stenogs and were playing hookey from their offices on pleas of sickness.

As former members of the Paul Ash Club the flaps were more or less familiar with the newspaper offices in Chicago which they used to pester on behalf of the Goliath of jazz. They made the rounds asking that the papers omit publication of the Cleveland pictures if they were turned in. Apparently luck or kind-hearted editors favored the faithful fans.

CIVIC COMMITTEE FOR R-K-O TICKET SALE PLAN

Providence, Dec. 2.

Beginning next week the two R-K-O houses in this city are sending from 75 to 100 men, out of work, into every section of Providence to sell tickets on a percentage basis. R-K-O men here say idea is to help unemployed.

Heads of families are being picked for the work. City has been zoned and each man will be given a section in which to make a house-to-house canvass. Tickets will sell at regular evening prices and will be good for three months.

R-K-O is calling workers "contact men." Their pay will be 25% of daily sales. Every worker enrolled in the plan will be bonded by the R-K-O offices of New York.

Plan has the backing of the Citizens' Unemployment Committee. Men selected will be hired by theatres only upon recommendation of the committee.

Theatres are working on newspapers to give plan backing.

"Angels" at $2 on Subway

"Hell's Angels," Howard Hughes air picture, has been booked for day and date openings December 25 (Christmas Day) in four legit subway circuit houses operated by the Brandt brothers. "Angels" will play each house for 10 days.

Brandts have taken the picture as a sharing roadshow proposition, with a $2 top.

Jules Mastbaum Mass

At the Cathedral, 5th Avenue and 50th street, this Saturday (6) at 9:30 a. m., a mass will be held for Jules Mastbaum, the noted and popular Philadelphian picture figure who passed away four years ago.

Mons. Lavelle will officiate.

Jack McKeon made the arrangements.

Hawkes' 2d for Col.

Hollywood, Dec. 2.

Howard Hawkes, who completed "Criminal Code" for Columbia, has been engaged to direct another.

WB-FN COLD ON MAGPIES

Hollywood, Dec. 2.

Warners-FN are opposed to their publicity offices utilizing more than 50% of their time for purely local publicity breaks. Orders are now to forget the local sheets and concentrate on national coverage.

New policy is expected to be a blow to Hollywood chatter writers, who depend strictly on local breaks and plants.

From now on the combined press departments will be conducted on the lines of a newspaper with Hubert Voight in charge, and George Thomas acting in the capacity of a city editor.

Jack Cohn's Starter

Hollywood, Dec. 2.

First picture at Columbia to go into production under Jack Cohn's reign at studio is "The Last Parade."

It's an underworld picture with Jack Holt, Tom Moore and Constance Cummings in featured spots.

Vajda's Next at L. I.

Hollywood, Dec. 2.

Ernst Vajda, Hungarian playwright, stays on in New York to do the next Lubitsch-Chevalier story.

This substitutes for the previously scheduled Lubitsch assignment.

Stange on Fox Lot

Hollywood, Dec. 2.

Fox has added Hugh Stange, playwright, to its scenario roster.

Stange, author of the stage play, "Veneer," produced in New York last year, has the usual six months' ticket with options.

DRYS FIGHT WET GAINS

Because of increase in number of votes in House of Representatives Dr. Wilson's argument based on new census. Nobody ever fights or argues about the number of laughs we get from our gags as the Originators of "Tintype."

(CHIC) (ROSE)
YORK and KING
Week Nov. 29: Riverside, Milwaukee, Wis.
R-K-O Direction **LEE STEWART**

'FILM DAILY'S' ONLY CHARITY XMAS FUND

Depression is introducing into the holiday season more solicitors for phoney charities than in any other year. The Hays office, investigating those making a play for film easy money, warns that the only legitimate fund for these purposes in the east is that conducted by the "Film Daily."

One outfit looked into by the Better Business Bureau several times and which the Hays office declares has not the approval of the industry, is called "The Film Players' Club."

This organization is giving a ball at the Claridge Hotel Dec. 14 and is soliciting show people at $10 per ticket. It is ballyhooing the hard times angle and promises to help the out-of-work actor "insofar as possible." The slogan is to keep the wolf out of the screen thespian's kitchen. One phase of the ballyhoo has aroused the curiosity of Broadwayites. It is the promise that the entertainment will include "a novelty show for the sophisticates."

Incidentally, the club used the names of a lot of prominent show people on its letterhead, but these have been stricken out, the BBB investigators getting almost 100% denials that any of the stars or producers had ever heard of the outfit.

PAR PRUNED ENOUGH IS STUDIO BELIEF

Hollywood, Dec. 2.

The Par lot personnel looks to a cessation of conversation and economy when Adolph Zukor goes east next Friday. When the big boss of Par came out here and found the studio was overboard on contracts and people, the word went out to slash, with the sub-execs taking his orders as opportunity to do much pruning.

Par is actually overloaded on people, brought about by more productions being shifted to the Long Island studio. With the original west coast production schedule cut down, many writers, supervisors-to-be, et al. found themselves extraneous.

Horace Liveright, being groomed as an associate producer, fell by the wayside along with a flock of writers.

Harry Cohn's "Vacation"

Harry Cohn, Columbia's producer, seems to be spending his announced vacation watching all plays possible on Broadway. It's his idea of a rest in New York.

Before leaving the coast Cohn left Col's two next important releases made by him in shape for exhibition. They are "Criminal Code" and "Dirigible."

Hollywood Bulletins

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Saturday in Hollywood, and placed as a wrapper upon the regular weekly "Variety."

The Bulletin does not circulate other than on the Pacific Slope.

News from the Dailies in Los Angeles will be found in that customary department.

End came last week to free strip shows as come-ons to build up local art schools. Classes studying the femme figure from an artistic standpoint have been letting in visitors on the idea that perhaps they might become interested in art and go for the courses. Muggs went for the free look, but not for the tuition.

Hollywood scenario writers are burning again over the screen credit problem. They claim the authors who do the real work don't get the by-line mention.

Fact that Warners made Samuel Wineland musical director of its radio station KFWB instead of using Leo Forbstein and Louis Silver, musical directors, now idling but drawing checks, is looked upon as an indication that the WB-FN combination may intend to go back to musical production.

Noel Francis, ingenue, dropped by Fox recently, has gone to Radio on a five-year optional contract.

Paramount will make 17 pictures at the Long Island studios between now and June, record production for that period.

Margaret Ekdale, "Miss America" at the Galveston beauty contest, is en route here for picture work, according to a wire to the studios from her manager. Hollywood is yawning.

Radio has torn up its contract with Robert Woolsey and substituted a new ticket calling for $3,000 a week until April, 1932. After that it's $3,500 a week for one year.

Columbia has decided against making "Arizona." Contract it had with Victor Fleming to direct has been mutually canceled.

"Street Scene" cost Joseph M. Schenck $157,000, including broker's commission. William A. Brady, producer, and Elmer Harris, author, were asking $200,000. Schenck has no one in view for the proposed picture.

Murray Phillips has plans for a Hollywood showcase theatre where plays could be put on for one night only with free casts for the profession exclusively. Idea is to let the picture producers get a load of new plays.

Indications are for an increased number of directly shot and synchronized foreigns at Warner's-First National. Versions will be French, German and Spanish. Synced will be Scandinavian, Italian, Polish and southern European countries.

Ben Piazza, Metro's talent scout, shipped over 300 tests of stage players to the studio during his eight-week visit east.

Since U. A. ballyed its "declaration of independence" the studio has been deluged with offers of property and theatres.

Universal borrowed Francis Edward Faragoh from F. N. to write an original, which he will also adapt, for Hobart Henley.

Marie Dressler will probably do "Lullaby" from the play by Edward Knoblock for Metro. If she doesn't get the lead Marjorie Rambeau is second choice.

Forbidden by the Hays organization to use the title "Spring Cleaning" for Ruth Chatterton's next, Paramount will switch the tag to "New Morals." "Cleaning" tag was spotted on an original story by John Van Druten. Same story gets the new title.

Ernst Lubitsch will remain at Par's Long Island studio for three more pictures. Two will be with Chevalier.

Lloyd Hamilton goes to U for one short which may lead into a series. Hamilton is getting $5,000 apiece on any he makes.

George Bancroft and Paramount unsettled. Par wants him under a weekly salary and Bancroft is holding out for $150,000 per picture.

"Swing High," "Grand Parade," "Her Man," "Night Work," "Big Money" and "The Painted Desert" are being synchronized by Pathe for foreign distribution.

Douglas Fairbanks, Jr.'s, French was okay in the "Aviator" version, so F-N has spotted him in two more versions before he returns to English.

Chaplin's "City Lights" will open at $1.50 top at the new Los Angeles theatre. House will go pop after the Chaplin run.

Courtenay Terrett, writer, let out in the recent Paramount shake-up, goes to Fox as a writer with a promise to direct.

Land rush scenes for "Cimarron" set Radio back $150,000. After a week's waiting for good weather itinerant workers engaged for the mob scene at Bakersfield walked off with most of the costumes.

Radio is holding off on production of "Broadway Headliner" shorts until the first has had time to give an indication.

Al Ray will direct the Walter Catlett shorts at Pathe.

U is trying to borrow Barbara Stanwyck from Columbia for the femme lead opposite Lew Ayres in "Fires of Youth."

With new contract coming from Metro at better than $3,000 a week, Frances Marion rates as highest paid scenarist in world. George Hill, her director husband now on "The Secret Six," is asking for new contract on weekly instead of picture arrangement.

Al Lichtman returned east after negotiating new contract as UA distrib chief. While in Hollywood he made no effort toward resuming producing deal with Fox-West Coast.

Radio has let out Hugh Trevor, nephew of William Le Baron and Roberta Gale, featured artists.

Tom Mix is ready to return to pictures, with $75,000 picture the asking price. No takers yet.

Al Jolson's show for Erlanger office will be done in August instead of next spring, to avoid summer layoff. At result his next talker for UA goes in first sometime after New Year's.

U's U-boat story, "Comrades," on which Ray Schrock is working with John Wexley, may be changed so much the U boat won't be in it.

Metro's option on "Ladies All" has lapsed, but studio has taken its adaptor, Elmer Harris, to do treatment on "Stepping Out," another of his plays.

Splitting matrimonially, Ricardo Cortez and Alma Rubens are arranging a property settlement.

Sergei Eisenstein got a three days' extension on his visa and is still hanging around in hopes of a contract.

According to reports, Pathe will not release "Beyond Victory," made with Bill Boyd in the lead several months ago.

"She Had to Marry," stage play by Al Bridge, actor, will be produced at the Vine Street opening Dec. 7.

Harry Edington moves up from supervisor to head of the foreign department of Metro as the first step towards concentrating all foreign activity in one building. It will be practically an intact studio by itself. George Kann and Frank Davis continue as associate producers of foreign versions.

Harry Green is opening "The Shyster" at the Curran, Frisco, Dec. 27, with the show later to be filmed by Jos. Schenck, who owns half of it. Gheen is after Una Merkle for the femme lead, with either David Burton or John Wray to stage.

Jose Carner Ribalta, Spanish writer, gets a nine months' contract at Paramount. Dorothy Lee starts a new five-year term at Radio next April.

Gilbert Emory replaces Paul Lukas in Par's "Ladies' Man" because Lukas won't be available.

Verne Porter, head of U's home office story department, is here for usual confabs.

Gordon Kahn, writer, has been dropped by Metro after three months. Kahn was taken from the N. Y. "Mirror."

Harry Rosenthal will probably get his original stage role in Par's screen version of "June Moon." Harry Green is out of the running now.

Louis Moore is overlooking Spanish production at Fox. Moore,

(Continued on page 30)

'30 FILM PROFITS TOP '29

"Help the Needy and Help the B. O.": N. Y. Exhibts Assist Mayor Walker

Approximately $1,500,000 is expected to be raised by film theatres in Greater New York during the week prior to Christmas for the out-of-workers.

Because conditions are different in other parts of the country with most of the third class city and small town exhibitors automatically donating all the way from $500 to $5,000, whether depression is manifest or not, filmdom is not putting its money-gathering on a national scope.

If small town exhibs had mayors like Walker, it is pointed out by some of the far-seeing indie members of the philanthropy committee, they could turn the hammer of community welfare leagues and such into benefactors. Instead of digging, just for the sake of standing in well with the townsfolk, they could get a slant on tickets, similar to the one being used in New York, then they could not only donate but make the week before Xmas a real tree for receipts.

"Help the needy and help your box office" is the inside New York slogan. It's a psychology that is working with all of the local boys.

The move in New York is being made as a part of Mayor Walker's campaign. Between now and then exhibitors, who are conferring with the Hays organization on the matter, will decide whether a nickel will be added to each ticket sold during the prescribed time or whether the box office will donate it from standard admission.

So far it looks as though the money will be a donation, it being argued that the extra nickel, despite the philanthropy of purpose, might boomerang and make the worst week of the box office "worser." Even as a donation theatres should make above average business with the ballyhoo afforded, it is argued.

Psychology

Mayor Walker is giving each house entering the drive a nice placard with the city's seal. Even parking privileges on Broadway may be extended during the week so that for just an extra nickel, or the same admission, car owners can flock into town and save the 50c the parking space usually gets. This would mean bargain week all around at the same time affording the apple sellers a day off.

V.M.A as Central Office For Charity Disbursements

The five major theatre circuits will do all future national and local charitable work through the Variety Managers' Association. Division and house managers of Paramount-Publix, R-K-O, Warners and Loew's are being notified to that effect this week.

Change places all charity funds of the circuits in the hands of the V.M.A. for distribution. It relieves the theatres and chains of the individual responsibility.

Theatres will regulate their own philanthropic work as always, with the V.M.A distributing the money under advices from its members.

Gene Marcus Making Buffalo Bill, Jr., Series

Hollywood, Dec. 2.

Gene Marcus, oldtime picture producer and formerly a distributor in Philadelphia, is out here making a series of westerns with Buffalo Bill, Jr.

Marcus is working at the Fowler studio on Gower stret.

Circuits Scare Easy And Shrewd Realtors Capitalize on Rumors

Chicago, Dec. 2.

Midwest circuits which have made a religion of controlling towns, are getting bitten occasionally by the same shrewd business men who have been scaring indie picture owners to sell out cheap.

One big circuit is now paying huge ground rentals on two large vacant lots in a midwest town because some smart somebody started a rumor that an outside circuit was coming into the town on that particular piece of property.

Controlling circuit immediately went into a panic and paid $120,000 for the two lots that were on the market the previous week for $80,000.

35 IN COLOR DURING '31-'32

Hollywood, Dec. 2.

Current indications are that at least 35 pictures will be made in color by the major studios on the '31-'32 programs. Color will be utilized almost wholly on comedy and farce types, and on musicals if the audience reaction to this type of picture changes.

Almost all the majors have standing contracts with Technicolor for pictures originally for the current yearly schedule, but postponed when musicals went into disrepute. Plus these are new contracts.

Current plans call for Warners-First National to make 15, Paramount 12, Radio six and United Artists two. Metro has not yet decided on any.

Music Tax Not Agreed To by Canada Exhibs; Just Waiting to See

Ottawa, Dec. 2.

Canadian exhibitors say that J. C. Rosenthal of New York, representing the Performing Rights Society, is wrong when he declares that they are prepared to pay annual music license fees on a seat or any other basis. Exhibitors are merely watchfully waiting until the society abides by the decision of the Privy Council to register its assignments of musical compositions at the Copyright Office in Ottawa—a mere $500,000 in registration fees. After that the exhibitors will give the proposed annual 10c. seat tax a thought, it is declared.

Warnings from the Performing Rights Society about its rights have been filed without reply or comment by the exhibitors.

Pope Exonerated

Arthur Pope, stock broker, has been exonerated of charges filed against him before the board of governors of the Stock Exchange. The hearing, it is reported, was held last week.

Pope, a 'bear' at the time, is said to have issued a statement concerning Fox Films that the Fox interests didn't enthuse over.

"Steel" Postponed

Hollywood, Dec. 2.

Arthur Ungar's first as supervisor at U, tentatively called "Steel," will not go into production until after the first of the year.

No director nor cast chosen as yet.

SEE LULL IN '31, NEW BOOM IN '32

Production Quiet for Near Future — Admitted in Wall St. Quarters Last Quarter Saw Drop in Earnings, but Rest of Year Was at High Rate

QUALITY FACTOR RULES

Despite general depression, the film industry's leaders will pass the fiscal period of 1930 to their biggest net profit in history, amounting in all to nearly $55,000,000. This is for the six principal companies, and exceeds the 1929 figure by nearly $500,000. These figures are after interest and taxes have been paid.

Bankers downtown concede that third quarter earnings showed a sharp falling off, probably attributable largely to inferior quality of product, and are frankly willing to venture the opinion that 1931 may show no definite improvement, although the belief is expressed that next year's profits probably will equal those of 1930 or nearly so.

Production is likely to proceed at a reduced pace for the near future, with activity on an ascending scale from early summer on in anticipation of a new era of progress, starting with January of 1932.

Par's $18,000,000 Net.

Paramount with its $18,000,000 estimate tops the 1930 list. This

(Continued on page 39)

FRANKLIN AIM; CIRCUIT OF 300 INDIE HOUSES

No Chain or Producer Connection—Doing His Own Financing

Los Angeles, Dec. 2.

It's almost a certainty the current trip of Harold B. Franklin to New York is to arrange his own financing for a proposed circuit of 400 independent picture theatres in the U. S. This is the original report on Franklin, following his resignation as president of Fox West Coast.

Franklin's objective is a combine over the indies, over which he will predominate as the general theatre operator. It will be wholly independent, without chain or producer connection. Franklin's decision is said to have been reached after his withdrawal from the United Artists-Jos. Schenck-Howard Hughes' proposals to him in conjunction with theatres contemplated by Schenck and Hughes.

Nothing is known at this end as to Franklin's banking affiliations, or whether they will be in the east or west. Franklin's headquarters will be in this city, and he will operate from this point when his circuit shall have been brought together.

Harold B. Franklin expects to leave New York for the coast today (3). Informed of the L. A. wire, he said nothing either way, nor would he commit himself on any financing plans underway.

It is understood Franklin has been in communication with several indie theatre owners, of current and past activity.

This Franklin proposition with the 300 indie houses included is said to have been considered by R-K-O. It came before the R-K-O board meeting last week without securing approval.

W.B. Opens 621 Houses to Industrials On %, With Equipment, Personnel

Under Warner Bros.' plan for extensive expansion in the industrial field, the brothers will provide distribution to advertisers in 621 theatres in 22 different states at a cost to the advertiser of $5 for every 1,000 admissions during run of ad films. Charges to be based on box office checks, same as for percentage booking.

Varying somewhat from the Paramount distribution idea on industrials, with a nominal cut to advertiser on business done, WB also will provide commercial pictures of only one reels' length or less, with all industrial film to be used in Warner houses as "filler."

Hollywood Office

Laying a campaign for nationwide solicitation of commercial accounts, WB is planning to open branch offices over the country. First opened is in Hollywood, managed by Davis S. Ballou, who has been in the picture field there four years and is familiar with industrials.

Hollywood branch will take in territory embracing California, Oregon, Washington, Montana, Idaho, Nevada, Utah, Arizona, New Mexico, Colorado and Wyoming.

First commercial one-reeler accounts for distribution in WB theatres will be Chesterfield cigarettes and Listerine.

In going after industrials, WB is tieing up with advertising agencies through the country for business, with cost of pictures to be based on what is wanted by the advertiser. WB is supplying scenario writers, cartoonists, people, musicians, artists and all necessary equipment and service.

Can Pick Territory

Advertiser can use all the 621 theatres available or part.

All industrials will be made on disc, with some product to be produced at eastern studio and the balance in Hollywood.

As an additional service to advertisers, it is planned to provide sound trucks for ballyhoo purposes wherever wanted.

Warner Bros., through absorption of Stanley Co., acquired the advertising picture producing unit of Stanley and for some time has maintained that, but up to now has not gone after industrials.

Fox's Dancing School Playing 300 Pupils On Stage Xmas Week

Detroit, Dec. 2.

The Fox Theatre Dancing School is putting 300 of its pupils on the stage of that theatre for a special Xmas week showing.

School has been open about three months under direction of Ethel Riddle, of the Fanchon & Marco organization, and has 11,000 pupils enrolled.

No fee is charged except an admission ticket to the theatre. Majority of the attendance is in the afternoon. This admission is 25c., giving the child a free dancing lesson in addition to the show.

Attendance at classes range from around 800 on a week day to 1,700 on Saturday.

B. I. P. STICKS

British International Pictures expects to exhibit its own product at pop prices in the Cohan to the end of its six-month lease for that theatre, although a break will occur week Dec. 18, when the Cohan will house the sounded version of Griffith's "Birth of a Nation." Though overtures have been made to sub-lease the Cohan from BIP, so far Capt. Harold Auten, who represents B. I. over here, has decided a regular run of the B. I.'s will be gone through with.

The Cohan has been showing the BIP talkers for around 10 weeks. The British company is satisfied to date, having taken a weekly loss in the operation of the house, but not an unexpected one for its unusual experiment of going so far away from home, into the heart of its international competitors, for sales in America.

Special B'way Title

While it's on Broadway the lights in the Rivoli from Dec. 17, on will call it "The Royal Family of Broadway." But when the Par talker goes into general release, especially in the sticks it'll be just "The Royal Family."

Paramount has had more trouble over the title for this one than any picture in months.

The compromise is so that the payees on the big stem won't think it's strictly a dress affair.

Radioing 'Round Star

Commencing with its reduced-time broadcasts on Dec. 2, Paramount-Publix will work up its programs around a star or some particular phase of its company.

Claudette Colbert is to be the first. Every number on the early December broadcast will be dedicated to her.

"New Moon" at $2

Metro is touting "New Moon," musical, for Broadway at $2. Opening will be at the Astor, following "War Nurse" (current), during Xmas week.

"New Moon" is the only picture booked for $2 two-a-day playing on Broadway for the future. Chaplin's "City Lights," only other film mentioned, and not a talker, is but a possibility.

Verrico's Travelogs

Hollywood, Dec. 2.

Alfredo Verrico is planning a series of one-reel travelogs, starting with three to be taken of Hollywood.

Travel pictures are aimed for distribution in four languages, with different m. c's.

Seiter for Blending Of "Hells'" Cut-Outs

Hollywood, Dec. 2.

Howard Hughes has practically set on William Seiter to direct his comedy to be made from the laugh sequences cut from "Hell's Angels."

Story is being written around the sequences by Joe March, Hughes' contract writer. Boys on the avenue are betting none of cut-outs will be in the final picture.

Hughes will start production on "The Front Page" about Dec. 15.

Lewis Milestone, who will direct, is here with the completed script after working it out with Charles MacArthur and Ben Hecht, the authors, in the east.

Tiff Keeps "Voice"

Hollywood, Dec. 2.

Tiffany has renewed its contract for "The Voice of Hollywood" another year. Lewis Lewin will make the 24.

This is the "Voice's" third year on the Tiffany line-up.

Benet's Coast Trip

Hollywood, Dec. 2.

Stephen Vincent Benet is due here Dec. 16.

Writer's affairs handled by Joyce & Selznick, are still in the air, with several propositions pending.

Aus. Gov't's Methods Fail to Please "Down-Under" People on Amusements

By Eric H. Gorrick

Sydney, Nov. 1.

Theatrically, Australia is probably the most Americanized country in the world. Lots of folk may regard this statement as unpatriotic, but it is true. Despite being a British possession, Australia buys mostly all her entertainment from America. Even the managers take trips to the U. S. A. ever so often and return with all the latest ideas, promptly introducing them to the public. What America does, Australia does. Everybody connected with the theatrical and picture industry thinks and talks American, perhaps unknowingly, but American nevertheless.

Unfortunately for Australia, certain governments have let the country drift into such a position that now Australia is under a cloud of depression and finding it hard to meet her monetary obligations overseas. Drastic taxation measures have resulted in enormous unemployment. To combat this managements have been forced to lower their admission to bedrock in an endeavor to get business at the box office.

Instead of assisting the theatrical industry, certain anti-foreign governments have so burdened it that many managements have had a hard fight to keep going. In the past anti-foreign element looked upon the entertainment field as a sure bet for raising revenue. Today a showdown has nearly been reached.

The industry cannot be further burdened with any more trumped up revenue grab. Apparently American distributors are about tired of

(Continued on page 62)

England's 2d Newsreel House Opens in Leeds

London, Nov. 24.

Second newsreel theatre in this country opened at Leeds today (Nov. 24). Theatre is the Savoy, owned by Associated British, and British International circuit subsidiary.

Experiment follows the success achieved by Gaumont in establishing its Avenue Pavilion, London, as a news house.

O'Brien's Version

Auckland, N. Z., Nov. 5.

Thomas O'Brien states that he doesn't own any theatres in Australia, reported to have gone bankrupt, that his circuit in New Zealand (some 1,200 miles from Australia), has not been taken over by the Fuller-Hayward group and there are no financial difficulties as reported. He also knows nothing about intention to build de luxe houses in small towns as reported.

O'Brien, who claims control of the O'Brien Theatres in New Zealand, declares, however, he is reconstructing finances for same.

Vilches' Own Co.

Hollywood, Dec. 2.

Ernesto Vilches, Metro's Spanish import who attracted attention at the opening of the Spanish version of "Mr. Wu," at the International theatre in Los Angeles, by stating that English supervision had spoiled the picture, will organize his own Spanish producing company here.

Vilches' company will be formed after his Metro wind up in "Cheri Bibi," which goes into production before the English version.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

BANKS BALK INFLATION

Argentine Banks Shy on Notes Against Unreleased Product

Buenos Aires, Dec. 2.

The banks here are backing away from discounting the notes given by Argentine distributors to independent producers as advances on unreleased product.

Banks hold the practice amounts to note inflation, although they admit its legality, and is calculated to defeat the banks' desire to restrict film production on credits.

WB-FN Versions Continue As Profitable Investment

Hollywood, Dec. 2.

WB and FN will continue making foreigns along with American talkers on resumption of production Dec. 15 or earlier.

Reports that the balance of foreign versions to complete original schedule of 18 may be ditched due to poor returns do not jibe with New York dope showing they are making money.

There are seven foreigns yet to be made, following "Show Girl in Hollywood" (FN) and "Kismet" (FN) now in production.

Tobis Reduces Charge On Copying Sound Prints

Berlin, Nov. 22.

After long negotiations the Tonbild-Syndicate Tobis, also on behalf of the three Tonfilm-copying works, Afifa, Geyer and Droege & Lorenz, made known the following:

Effective as of April 1, 1930, the copying price for talking film print is to be reduced, taking as a basis 21 pfennig per meter. Accordingly the prices will be as follows (without copying license and material) for quantities more than:

About 217,400 yards annually, 20 pfennig (5c); about 330,000 yards annually, 19 pfennig; about 550,000 yards annually, 18 pfennig.

At the same time Tobis reduces, as of Nov. 15, 1930, the copying license from 10 pfennig to 5 pfennig (1c) per meter on positive. This result is very pleasing.

Coming weeks will see further negotiations with a view to a definite settlement after the signing of the German-American agreements, and the conclusion of an intended investigation of the bases of calculation here and abroad. Tobis hopes that by this action other costs relating to the film industry will be reduced.

Many Films in Cairo

Cairo, Dec. 2.

Picture attractions are crowding into this territory in spite of business depression and political unrest in every direction.

A new house, Cameo, is opening shortly, bringing in the Tobis Klangfilm German equipment and billed to offer American and French product.

Kursaal is offering talkers besides its legit attractions, current bill having "Ataches d'Athenes," by Dag Films.

Lya Lys for Leads

Hollywood, Dec 2.

Metro will use Lya Lys, French import from the Paris stage, for leads. She is the latest M-G-M addition to foreign contingent.

BERLIN'S OWN VERSION

Berlin, Nov. 22.

"Menschen im Kafig" has been named "Kap Forlorn" after its English title, "Cape Forlorn." Cast principals are Conrad Veidt, Fritz Kortner, Heinrich George, Tala Birell, Julius Brandt.

Film opens at the Gloria-Palast early in December.

Hays' Rep. Moves

Paris, Nov. 24.

Harold Smith, Will Hays' local representative, has shifted his offices to the New York "Herald" building in the Champs Elysees section.

Cartoon Acclaim

Paris, Nov. 24.

Screen introduction of American comic strip characters has made them so popular in Paris that they will be placed on the market in book form.

The important publishing house of Hachette has bought the book rights of "Mickey Mouse" and "Felix the Cat" from King Features Syndicate, intending to publish them in two colors as an Easter album.

Hungarian Exhibs, Big And Small, Just Start To Discover Things

Budapest, Nov. 20.

Bad economic situation has rendered the position of Budapest deluxe picture houses critical. One seating 1,000, had $110 gross one evening after three performances.

Small houses, where seats are cheap, prospered. This compelled deluxers, called premiere houses here, to reduce prices of seats. Up till now seats on an average cost 1 to 4 pengos. Most of them have now gone down to from 60 filler (11 cents) to 2.50 (64 cents) a seat. Another way to get rid of the rivalry of small houses is to demand of the distributors to give four weeks' protection before sending films from deluxe to the smaller exhibitors.

Such an arrangement might ruin the small exhibitors. Prices of seats have been reduced to such an extent that they are now scarcely higher than those of the second-rate houses. Above all, they protest against the four weeks' postponement before being able to show good pictures. They would lose all their patronage.

One thing on which all exhibitors agree is that they want the distributors to reduce rental terms. Some of the deluxers are returning to the system of two double picture program, as in silent days. Rather risky for two big pictures in one program increase expenses, and can result in a dearth of pictures.

Only one picture among those shown here during the last fortnight had any success. "Sous les Toits de Paris," at the Forum. This French picture is a brilliant example of modern directing and modern photography. Albert Prejean is featured.

Those Portos

Hollywood, Dec. 2.

Fox foreign production department received word from a San Juan, Porto Rico, picture house which experimented with a double version of "Common Clay" on the same program. English version, with Constance Bennett, shown first; then the Spanish, under title of "Del Mismo Barro," with Mona Maris.

Follow-up contest was then held to determine which actress was better liked.

Picture house cabled the experiment to Fox, but forgot to mention who won the contest.

"Angel's" 2 1st Runs

London, Dec. 2.

"Hell's Angels" has already been booked into two houses here following its run at the Pavilion which shows no signs of lapsing.

Future bookings are for the United Artists house and the Marble Arch Pavilion where it carries a guarantee of a four weeks' stay. These are first run bookings.

Par's Film in Dutch

Amsterdam, Dec. 2.

Paramount European director, Dick Blumenthal, is here preparing to cast a talker with Dutch actors, title being "Television."

Production starts in Joinville Dec. 8.

HUBERT LEAVING UFA

Berlin, Dec. 2.

Manager Hubert is stepping down from his post of UFA foreign distribution at the end of the year.

Manager Wilhelm, who recently became a member of the UFA board of directors, takes charge of UFA's domestic and foreign distribution upon Hubert's departure.

British Film Field

By Frank Tilley

MEISEL DIES

Death of Composer Deemed Distinct Loss in German Picture Circles

Berlin, Nov. 22.

Edmund Meisel, 3., died suddenly of appendicitis. He scored Einstein's "Panzerkreuzer Potemkin" and had also been Piscator's musical coworker.

Some weeks ago he had been working in British sound studios. In the midst of a new picture, "Stars Over the Montblanc," he fell ill.

His death is considered a distinct loss in German talking picture circles.

BERLIN BIZ BETTERS, BUT THERE'S THAT TAX

Berlin, Nov. 22.

According to the Berlin Chamber of Commerce monthly report, business shows satisfactory progress although the public becomes more discriminating in its talkers. Patrons' increased interest in sound pictures and cooler weather brought better attendance, but the high entertainment tax, together with heavier overhead expenses, left no margin for theatre profit.

Of the 13 sound studios 12 were occupied, and of 338 working days only 41 were idle.

Chamber of Commerce points to the oversupply of domestic talkers resulting in shorter runs which lessen the producers' possibilities of amortizing their capital outlay. The consequence, the C. C. fears, may be cheaper production leading to inferior quality. Under present conditions, even with an increased turnover, a corresponding rise of renters' profits is very doubtful. Renters cannot expect compensation from exhibitors, as the economic conditions now prevailing, and the growing unemployment, put higher admission prices out of the question.

'Angels' Getting Lame Press Break as 'Dawn'

London, Nov. 24.

Storm in a teacup is the alleged report from Berlin saying the London run of "Hell's Angels" may be the subject of diplomatic representations between Germany and Great Britain. Idea is that the film is anti-German in tendency.

Three years ago the German Embassy here was drawn into a rave over the Nurse Cavell film, "Dawn," made in England. The result was the banning of the film by the censor, its sanction by district authorities all over the country, and a big boost at the box office.

No doubt United Artists here reckon it's all just as agreeable for "Angels."

Rowson's Return

London, Dec. 2.

Harry Rowson, recently resigned from the directorate of Ideal Films, subsidiary of Gaumont British, contemplates a comeback in pictures on the producing end.

His first picture will be "Officers' Mess," a wartime farce, featuring Richard Cooper.

Social Premier

London, Dec. 2.

British International's film "Love Habit," starring Seymour Hicks, opens at the Plaza Jan. 9 with a gala charity premiere.

Event will be made a brilliant society function, the list of those present being headed by Prince George.

Mirande's New Ticket

Yves Mirande, French playwright, has been given a new term contract by Metro. His first called for one year. Mirande has been working on French versions.

He will leave for Paris shortly to produce a new play, returning here in March.

Weds Einstein's Daughter

Berlin, Dec. 2.

Dr. Marianoff, formerly publicity manager of the Prussian Film commercial department here, married a daughter of the famous scientist, Prof. Albert Einstein, this week.

London, Nov. 21.

The English Market

Lou Metzger is no nearer getting Columbia over its troubles here. Up against much the same snag Joe Brandt hit when he tried to raise money to form a British company to handle the Col product on this side.

Joe got as far as talking Herbert Williams, former member of Commons, and a noble lord into being interested in going to the city for money, but when they found all they had to raise it on in the opinion of the city was the value of their two names, Herbert Williams and the noble lord told Joe, no, sir.

Columbia could have gotten another year's release through Gaumont, only Brandt wanted to raise the guarantee, while Gaumont was only prepared to lower it. Brandt was and is making the mistake most of the New York head offices are still making: Figuring the 1930-31 potentialities on the basis of those common in 1929-30 season.

That's going to cause a lot of heartburning when the figures come through eventually. What with the wiring of most houses, the passing of talker novelty and the refusal of exhibitors any more to stand for 50% and tall guarantee, this field is not what it was and never will be again.

Last year took all the money out of it. Entertainment (seat) tax yielded $3,500,000 more than the previous year. As roughly, tax is around 10%, it's easy to see where your foreign came during the slide of all your other markets.

When you figure there were only half as many films in the field and fewer than half as man houses wired, it's still easy to see how the

(Continued on page 25)

N. Z. Exhibs Feel Loss Of American Pictures

Auckland, N. Z., Nov. 5.

Main picture interest here is the fight between the Hays organization and the New Zealand Government.

American distribs have been refusing to make further contracts here because of the high taxation. Apparently the exhibs are beginning to feel the pinch as British films can only supply 10% of the demand. Indications point to the Government modifying its demands, but it's difficult to predict if it will be sufficient to bring about conciliation.

Americans are afraid that the principle of taxation which is 25% of the gross earnings after allowing for local expenses and nothing for production cost of printing, may extend to other countries.

Holland Limits "2 Worlds" To 18-Yr.-Olds and Over

The Hague, Dec. 2.

"Two Worlds," the E. A. Dupont film over which there has been some dispute, was helped in its premiere here by the presence in Holland of the producer. Censors have limited it to audiences of more than 18 years.

The importers appealed from this decision, but the original ruling was sustained. Here the picture is all right, but it is not likely it will be received in the south of Holland where the Catholic population makes a barrier.

Censorship standards differ in that section also.

Wide Screen Probe

London, Dec. 2.

Arthur Dent leaves for Hollywood tomorrow (3) on the Majestic, taking advantage of the slack season here to make a survey on the Coast with particular reference to the possibilities of the wide screen.

Dent is managing director of Wardour Films and a director in British International Pictures.

Goldstein with Col.

Columbia Pictures has Louis Goldstein, formerly with M-G-M as Central American sales manager. Goldstein left for Mexico last week.

Col is plugging the foreign market. It recently added Mary Spaulding and Ed Chodorov to its New York publicity office. Both are handling foreign publicity.

10% CUT ON ALL THEATRES

3 of 4 U. S. Films Click in Milan, Italy; House Howls Down 'Flight's' Protester

Milan, Dec. 2.

"Devil May Care" (M-G), under the title of "Napoleon's Lieutenant," is doing bang-up business at the Corso cinema, partly because Napoleon subjects are liked here, but more due to the presence of Ramon Novarro, a favorite screen personality with the Italians.

All dialog is out and, perhaps, for that reason the sound synchronization is faulty. Slowness of action is noted, likewise due to the marred version for use here.

The same fault is found with the print of Mary Pickford's "Coquette" at the Excelsior cinema, revealing the star silent. This subject brought audible protests from a crowded house because of the absence of sound while the characters were visibly talking.

The Byrd North Pole picture (Par) is finishing a remarkable fortnight. Local authorities arranged for special performances for school children and business people, especially bank workers. Picture is an absolute bull's eye.

"Diavoli Volanti," which is Columbia's "Flight," drew capacity plus at the San Carlo cinema. Picture is shown here with about 10 percent dialog remaining as provided for in the Italian regulation.

An illuminating incident was noted at the first showing of this picture, which had many people standing. One spectator found his view obstructed by a standee and protested by saying:

"It's only another stupid American film."

"That's it," snapped the seated man. "If it were an Italian film it wouldn't make any difference. But these American pictures are always good."

The retort brought a chorus of approval from the people within hearing. Picture was well liked, especially the aerial maneuvers. Love story proved agreeable also.

Small Australian Exhib Doomed as New 5% Tax Hits

Sydney, Dec. 2.

A new government income tax of one shilling (25 cents) in every pound (about $5) of income, including salary and earnings and applying to the entire community, has struck the theatrical business another terrific blow. Tax amounts to a flat 5% on income.

The impost is sure to come out of the amusement money spent by working people, and the statement is generally made among theatre men that it spells the ruin of the small exhibitor.

German Thrillers

The Hague, Dec. 2.

The week marks a splurge in film melodramas. Two German thrillers are in opposition, one, UFA's "Der Schusz im Tonfilm Atalier" at the Asta, and at the City, "Der Andere," based on the play by Paul Lindau.

The last named is viewed as too Freudian and morbid for mass appeal although Fritz Kortner, known here from "Atlantic" makes it something of a draw.

America is represented in the line up with Metro-Goldwyn's "The Bellamy Trial," current at the Flora.

FILM GOLFERS DISBANDING

London, Dec. 2.

The Film Golfing Society will meet Dec. 9 with the object of winding up the organization and later resuming under a new set of rules.

Group lost a legal action recently when counsel stated their rules were badly framed.

Turkey in Berlin

Clayton Sheehan called New York on the phone Thanksgiving, to say that he and a few American friends were having a turkey dinner.

Germany has no Thanksgiving Day, so Clayton's info started guessing over here where they got a turkey over there.

The understanding has been Thanksgiving was originally an exploitation for turkeys, and that a country without Thangsgiving car. have no turks.

It's another chicken and egg thing.

SHAW WON'T STAND FOR FILM BEING 2D FEATURE

London, Dec. 2.

Negotiations are pending for British International to put the G. Bernard Shaw film of "How He Lied to Her Husband" into the Carlton early in January as a second feature to Lubitsch's "Monte Carlo" (Par).

However, Shaw's contract specifically forbids the use of his filmed works as a second feature and he refuses to budge from compliance with the letter of the agreement.

BYRD OUTDRAWS EMIL IN JANNINGS' BACKYARD

Vienna, Dec. 2.

No telling about films and film fans.

The big boxoffice event in Vienna this week is "With Byrd at the South Pole" (Par), which showed to packed houses night after night at the Urania, an educational institution rather than a picture theatre. Audiences comprised the whole fan public and was not confined to the serious minded.

By all the dope the mob should have flocked to the Ufa talker, "Darling of the Gods," with Emil Jannings. Jannings' recent stage appearance here was an enormous success and he is the darling of the Vienna screen fans.

Ufa's direction of the new picture has been much criticized. The camera work and technical production generally are regarded as faulty.

Reviewers Like Seastrom's Film More Than Public

Berlin, Dec. 2.

Victor Seastrom's new picture, "Father and Son" (Col), won favorable reviews upon its premiere here, but the fan reaction is not enthusiastic.

Old-fashioned direction is blamed. Seastrom remained in Berlin to see the opening.

Correll Resumes

Berlin, Dec. 2.

UFA's production manager, Correll, has returned to Berlin after a long absence spent in search of restored health.

He has resumed activity as head of the Germany company's production.

Paris Par. Conference

Paris, Dec. 2.

A conference on Paramount production will be called upon the return of Robert Kane to Paris.

Improvement in local productions and abandonment of the idea of mass production of adapted American stories, make necessary a revision of the Paramount schedule.

MUSSOLINI ISSUES EDICT FOR NATION

Admission Slash Part of Italian Scheme to Reduce Cost of Living—Includes Legit, Vaude and Film Houses — Opera House First to Announce Drop

5 TO 20% ON SALARIES

Rome, Dec. 2.

Theatre managers, cinema exhibitors, production men and all others in the theatre are required to come into line with the general cost reduction scheme sponsored by Mussolini for reducing the cost of living.

Admission scales of all legitimate, vaudeville and film theatres must be reduced 10%, effective as of yesterday (Monday).

Show business in Italy is far from prosperous and is not in a position to afford the cut, but there is no arguing when government orders are given. The ruling has not the form of an actual legal enactment, but it is the same thing in effect since anybody who does not obey promptly lays himself open to trouble with his "syndicate" (trade association), from which he may be expelled. Expulsion would automatically put such an insurgent out of business.

Coincident with the reduction in admission scales, there comes a cut ranging from five to 20% in the salaries of performers, stage hands, and all other salaried people in the theatre or cinema.

The 20% slash applies only to stars receiving the equivalent of $400 or more for each performance or appearance. The number of persons to which this rule applies is extremely small.

The Opera House here was the first to announce the new scale.

New Tobis Terms Make Fox Berlin Studio Possible

Paris, Dec. 2.

The group of Fox executives who went to Berlin to make a survey of studio prospects for production there, are back in Paris. They found several Berlin studios available and excellent facilities.

At the last sound patent conference the excessive demands of Tobis for license to record killed all chances of a deal with the Americans. As a result, Tobis has changed its attitude and is ready to make concessions to induce the Americans to produce in Berlin.

One important difficulty remains. In Berlin the sound operator is necessarily from the Tobis organization and has important powers over direction of the picture. This is unacceptable to the Americans. In Paris the sound man merely advises.

Story is that Fox won't lease a studio in Berlin for more than three months pending a readjustment of this situation. Dickering is still going on here as to whether the Fox production center shall be here or Berlin. Decision awaits the return of Clayton Sheehan from a 10-day visit to Italy.

LETSCH FOR AIRES

Buenos Aires, Dec. 2.

Jean Letsch, formerly in charge for Metro-Goldwyn in Spain, is sailing for Buenos Aires this week to take charge here.

New assignment is a promotion.

Canada's Inquiry Into F-P Can. Affairs Opens Very Mildly in Ottawa

Ottawa, Dec. 2.

The public hearing if the investigation into the affairs of Famous Players-Canadian under the Combines Act, held Nov. 27, as authorized by the Canadian Department of Labor, proved a washout. No evidence was taken although independent exhibitors had been instructed to appear with their lawyers.

The time of the sitting was taken up by Commissioner Peter White in describing what might happen under the inquiry and in asserting that it would be a shame to permit the private business of the picture firms to become public property. Sessions might be held in Montreal, Winnipeg and the Maritime Provinces before findings could be presented to the government at Ottawa.

M-G'S MANAGER ABROAD QUELLS EMELKA REPORT

Paris, Dec. 2.

Laudy Lawrence, European manager for Metro-Goldwyn, has put an end to gossip over the possibility of a tie-up between that company and Emelka, German producing and theatre operating unit. He issues a flat denial that any such idea is entertained.

Story previously cabled from Berlin was that Arthur Loew might seek to negotiate a deal with Albert Kohan, French banker, heading a syndicate which not long ago acquired Emelka stock control. Berline version was that Loew wanted control with Kohan willing to consider a community of interest with Metro, in Emelka.

'ART' FILM THEATRES GAINING SOME GROUND

The Hague, Dec. 2.

The Avant Garde film movement, corresponding to the sure-seater idea in the States, seems to be making headway.

At a midnight show at the Tuschinsky in Rotterdam announcement was made that the Film Society would presently have its own theatre in that city, as the Amsterdam branch of the society has there. Latter house is called The Outlook. It has been running about a year.

The Socialists who are now holding an exhibition in Amsterdam calculated to advance their political theories, gave a morning screen matinee, but the pictures were a flop, disclosed merely as a rehash of an old film by Ivens called "The Breakers," shown in The Hague lately under various titles.

The Avant Garde movement seems to have attracted capital in some way, Dutch money going into a new film concern started in Berlin and managed by a German lawyed named Erich Frey, who also appears from time to time as a scenario writer.

Tallulah's Salary

London, Dec. 2.

When Tallulah Bankhead goes home to make films for Paramount in January, for whom she is supposed to make two pictures in 12 weeks, she will get $3,750 weekly, according to local report.

"Let Us Be Gay," play in which she is now appearing at the Lyric, folds Dec. 13 after which she goes into vaude at the Palladium for a fortnight.

Heinrich George-Metro

Berlin, Dec. 2.

Metro-Goldwyn has engaged Heinrich George, well known German actor, for 12 weeks of picture work in Hollywood.

British Picture Deal Is Let on Music Copyrights

London, Dec. 2.

Frank Hill, secretary of the Renters' Society, has signed an agreement with the Music Publishers' Association fixing the terms under which British producers may reproduce copyright music for talking pictures.

Contract involves 15 producers and 48 music publishers and the terms are looked upon as more favorable than those obtained by Western Electric for its license.

The agreement divides recording rights into territories, the blanket price for world-wide recording being $100 a number. The recording fee for the British Isles alone is $25 and that for the States $20. This arrangement means that British producers may pay for recording rights piecemeal according as they extend their markets.

The Publishers' Association, having signed the contract, is offering better terms yet, providing it gets a guarantee.

New Censoring Head in Montreal Expected to Better Film Judgment

Montreal, Dec. 2.

Marquis de Roussy de Sales, chairman of Quebec Board of Moving Picture Censors, retired and Eugene Beaulac appointed. Beaulac is a well-known French newspaperman, on staff of "Le Canada" for 20 years.

Picture men looking forward to more reasonable treatment in contrast to harsh methods of past. Beaulac is not a foreigner, unable to assimilate new ideas like his predecessor.

Two other members of board are unchanged.

Oslo Thinks It May Get Par Studio If 'Versions' Connect

Copenhagen, Dec. 2.

Paramount's acquisition of Norwegian players for talkers being produced at Joinville, near Paris, may possibly lead to the building of a Paramount studio in Oslo for the making of native dialog pictures.

Norwegian versions have an advantage of a wider field than many other languages, since it is the most widely understood of all the Scandinavian tongues and would have potential markets in all the Scandinavian nations, Denmark and Sweden, besides Norway.

The Paramount Oslo manager declares that if its Norwegian pictures get over satisfactorily, Paramount may build a studio there.

Oslo was formerly the capital of Norway but is now a suburb of Christiania, the harbor of which is ice-locked for three or four months of the year.

Resigns So Fast Leaves Yanks Waiting Outside

Buenos Aires, Dec. 2.

Eugene Lautier, Minister of Fine Arts, which includes pictures, has resigned from the Argentine cabinet, following the mention of his name in connection with the local Oustric bank scandal. His object, he says, is to establish his innocence without involving his official status.

Action came so swiftly that 11 American girls, guided by Eddie Moore, Pathe official, waited in vain to keep a previous appointment with the minister, unaware of his resignation, which had just been presented.

Zero in Chi.—"Angels," $39,800, Big; "Nurse," $39,700, Light—Siamese Flop, Oriental, $19,800, Brutal

Chicago, Dec. 2.

Weather got suddenly mean in midweek and spoiled the chances of loop houses in spite of the closing holiday days.

"Hell's Angels" was set for the record at United Artists, runnnig far ahead of schedule for the first four days. Then ran into a squall of zero weather and snow and had to be content with a great $39,800, largest gross for this spot in many months.

Five and six-day week was the order at several houses. At the Oriental, the freak Siamese pair, the Godinos, let the house down badly, and out after six days to $19,800, brutal. Picture, "Bad Man," drew raps aplenty from the dailies, and accounted for much of the poor take. Even the haughty Chicago continued to sulk, managing only a weak $39,-700 with "War Nurse." Picture drew fairly consistently from the women in spite of the panning from the critics. Hints of sex present were enough to overbalance the poor press comments.

"Sin" Opens Big

Other houses changed pictures in midweek. State-Lake dropped its wide-film on Thanksgiving day, and went for "Sin Takes a Holiday," which started out excellently, $10,-500 for its first two days. Wide-film dropped away in its 2d week, and for its final five days managed $15,500.

Orpheum supplanted "Widow of Chicago" with "Sailor Behave" early in the week, and the comedy picture drew excellently into the holiday, with Olsen and Johnson, local favs, meaning much at the b. o. Woods kicked out "Only Saps Work" and stuck in "Today," indie flicker. Doing well, with the holiday days balancing the rotten weather break.

Estimates for Last Week

Castle (Beck) (299; 35-50-60)—"Tiger of Berlin" (Ufa). German talker detective tale first foreign make to get panning generally from the press. Foreign element remained loyal. $4,900. "Third Alarm" (Tiff) replaced Sunday (30).

Chicago (Publix-B. & K.) (4,000; 50-75-85)—"War Nurse" (Metro). Stage show. Sex angles on this one kept up the femme trade, meaning only fair total at $39,700. "Tom Sawyer" tremendous as kid attraction over Turkey Day week-end.

McVickers (Publix-B. & K.) (2,-100; 50-75-85)—"Feet First" (Par). After good start, word-of-mouth and press panning ruined chances, and finished its first week to not so good $26,800. Scrams tomorrow (5) with "Min and Bill" (Metro) replacing.

Monroe (Fox) (1,000; 25-40)—"Scotland Yard" (Fox). Nice $4,200 on its 2d loop run.

Oriental (Publix-B. & K.) (3,200; 50-75-85)—"Bad Man" (FN). Stage show. Freak attraction on stage, Gedinos, Siamese pair, had been in town a few months ago at the

(Continued on page 26)

FOX. DETROIT, $38,200; RKO, $17,500, AND GOOD

Detroit, Dec. 2.

"Min and Bill," at the Michigan, led last week. Thanksgiving brightened up the end of an otherwise dull week.

Fisher for the first time opened ("Tom Sawyer") on Thursday, to take advantage of the holiday business. Separate show had to be built for this one day, as the unit didn't come in till Friday.

Estimates for Last Week

Michigan—"Min and Bill" (M-G-M) (4,045; 35-50-75). Started off bigger than "Caught Short," but mid-week fell off unexplainedly. Thanksgiving day helped close out what is considered these days as tremendous. $49,000.

Fox—"Just Imagine" (Fox) (5,-100; 15-25-50). Started well, but dropped, needing the holiday to get over average. Not bad at $38,200.

Fisher—"The Virtuous Sin" (Par) (2,300; 35-50-75). Six-day week, with current picture, "Tom Sawyer," brought in on Thanksgiving day. Not bad. $23,300.

R-K-O Downtwon—"Cat Creeps" (U) (2,700; 15-25-50). Holiday and week-end business not bad. $17,500.

United Artists—"Hell's Angels" (UA) (3,000; 35-50-75-90). 2d week still big. Very good.

Paramount—"Feet First" (Par) (3,300; 35-50-75). Held over because of necessity, with "Sunny" opening Wednesday. Only fair.

State—"Widow From Chicago" (WB) (3,000; 15-25-50). Drew fairly. Name was box office. $9,300.

BUFFALO AVERAGE

"Derelict" Liked But Couldn't Hold Up—$24,000

Buffalo, Dec. 2.

(Draw. Pop., 500,000)
Weather: Cold

Takings flattened out to average last week.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Derelict" (Par), "Masquerade" on stage. Excellent picture and well liked but dropped to $24,800.

Hip (Publix) (2,400; 40-60)—"Maybe It's Love" (War). Vaude. Held up with little deviation from preceding weeks. $17,500.

Century (Publix) (3,400; 40-60)—"Whoopee" (UA). Drew good opening week with indications drawing power exhausted after that period. Held over. $16,800.

Great Lakes (Fox) (3,400; 25-35-50)—"Min and Bill" (M-G). Clicked. Best here in several months. $15,-000.

Lafayette (Ind.) (3,400; 25)—"Reno" (Worldwide). Good at $9,000.

LOEW STATE AT $28,100 CLOSE TO MET'S $33,500

Boston, Dec. 2.

Good all over town, with only the Metropolitan slipping from its usual high gross. Loew's State, playing "Min and Bill," furnished the surprise with $28,100.

R-K-O-Keith's went up over its usual figure to $27,400, with "Sin Takes Holiday." Other R-K-O house, Keith-Boston, did $17,500; fair.

Smaller houses all over town did well, with the Scollay clicking for $17,000 and showing the way.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Derelict" (Par). Low at $33,500.

Loew's State (4,000; 30-40-50)—"Min and Bill" (M-G-M). Led town "Min and Bill" (M-G-M). Good; $28,100.

Keith's (R-K-O) (4,000; 35-50-60)—"Sin Takes a Holiday" (Pathe). $27,400, good.

Keith-Boston (R-K-O) (3,000; 50-60) (vaudfilm)—"The Payoff" (Radio). $17,500, fair.

Fenway (1,360; 30-60)—"Doorway to Hell" (War). $7,500, good.

Uptown (1,700; 30-60)—"Feet First" (Lloyd). $7,000, good.

Scollay (vaudfilm)—"Doorway to Hell" (War). Vaud. $17,000, good.

Olympia—"Feet First" (Lloyd). $7,000, off but oke.

Loew's Orpheum (4,000; 35-50-60)—"Remote Control" (M-G-M). $23,-000 usual biz.

'NURSE' $50,000, FRISCO; TOWN HAS GOOD TOTALS

San Francisco, Dec. 2.

An upward trend in business is evidenced. There wasn't a real flop on the street for Thanksgiving week, and some of the figures were rated heavy.

The Fox and "War Nurse" opened big and kept up a stride exceeding that of many weeks. Publix and R-K-O houses were also well above average.

Estimates for Last Week

Fox (5,000; 50-65-75-$1)—"War Nurse" (M-G). Started well and kept it up, finishing at $50,000; very good.

Warfield (Fox) (2,672; 50-65-90)—"Min and Bill" (M-G). In fourth and final week closed big at $11,000; tapering was normal and better than average.

Paramount (Publix) (2,698; 35-50-65-$1)—"Sea Legs" (Par). With pressure behind Jack Oakie this recorded $19,000, highly satisfactory total.

California (Publix) (2,200; 35-50-65-90)—"Sunny" (FN). A disappointment, since it didn't meet inside predictions; slightly sub-normal at $14,000.

St. Francis (Publix) (1,375; 35-50-90)—"Naughty Flirt" (FN). Takings of $6,500 mean profit for house, but not as much as was expected; folks didn't go for it the way it was hoped.

Orpheum (R-K-O) (2,270; 35-50-65)—"Sin Takes a Holiday" (Pathe). Gross of $13,000 very good and well above average.

Golden Gate (R-K-O) (2,485; 30-40-50-65)—"Silver Horde" (Radio). Almost a record week at $20,000; picture plus the vaude show and a lot of publicity.

NEWS MAKES NEWS

When the newspaper fraternity and their legion of friends gather once a year to make merry, it's the NEWSPAPER CLUB that sponsors the occasion.

This year, November 28, at the ASTOR HOTEL, with a spectacular array of the theatres' best, including MEYER DAVIS' ORCHESTRA for dancing.

"Angels" Easy Pushover To $28,000, Big in K. C.; Other Good Grosses

Kansas City, Dec. 2.

Loew's Midland celebrated its 3d anniversary with a smash last week. With "Hell's Angels" and Jean Harlow, Kansas City's own, in person four times daily the first two days, the 4,000 seats, so often vacant in recent weeks, were not enough to accommodate the customers. Business held up after Miss Harlow left.

The Mainstreet also stepped out with a good week, with "Tol'able David," the talker, and drawing vaude.

At the Royal, "Tom Sawyer" got the kids, and their elders also ate it up. Local management got right behind the picture and certainly sold it. For the first time in months a picture was held for the second week here.

The Newman with "Derelict" was not so lucky as the picture with George Bancroft appeared not to appeal. Pantages featured "Africa Speaks," but made the mistake of tilting the prices from the regular 25-50 to 25-50 for mats and 40-60 at night. Business was not so good for the first three days and the prices returned to the regular scale, but too late.

There was some surprise when the Uptown announced Olsen and Johnson's "Oh, Sailor Behave" as it was expected the picture would get a downtown showing on account of the popularity of the two comics.

With most of the houses getting away to a good start, and also getting the benefit of the Thanksgiving holiday, week proved profitable.

Estimates for Last Week

Loew's Midland—"Hell's Angels" (UA) (4,000; 25-50). Friday and Saturday with Jean Harlow in person record breakers. They kept on coming the balance of the week; 3d anniversary for house and huge organ was put back in service after months of quietness. Date also saw the return of the 50c price after a 40c top all summer. $28,000.

Mainstreet—"Tol'able David" (Col) (3,200; 25-35-50-60). Those who saw Dick Barthelmess in silent version eight years ago, and those familiar with the book wanted to see it again. Together with those drawn to the house by the vaude, made capacity audiences at some shows. Papers gave both feature and stage show remarkable notices. $17,200.

Newman—"Derelict" (1,890; 25-35-50-60). If liking the he-man stuff this one made to order, but it failed to get the femmes. They are the ones who count here, which means the business was below normal for the Publix de luxe. Hitting pretty even for a number of weeks, so can stand a bad one once in a while. $10,200.

Royal—"Tom Sawyer" (Par) (840; 25-40-50). Jackie Coogan-Mitzi Green, what could be sweeter for the kiddies? They flocked to the little house. But the kiddies were not alone and the lines were in front of the house for the first time in months, with the result picture held over. Fine. $8,000.

Pantages—"Africa Speaks" (25-40-50-60). Regulars were astonished when asked for advanced prices when they asked for tickets and many turned away, with the result first three days not so good. Then prices reverted to familiar 25-50, but it was just too late. Tilted prices killed week's business. $9,200.

First run picture at the Globe was "Man in Trouble."

'Sunny' Leaps Mastbaum to $49,000; Fox Near $32,000, and 'Angels' $19,000

FOOTBALL FINISH

Extra Gross for New Haven Houses "Imagine" Good, $15,300

New Haven, Dec. 2.

(Draw. Pop. 300,000)
(Weather—Favorable)

Climax of football season (Yale-Harvard) brought extra shekels to local boxoffices with the exception of Paramount. Roger Sherman had heavy week-end with "Maybe It's Love" and Fox-Poli took upward jump with "Just Imagine." Paramount's "Tom Sawyer" drew kids, but had no particular appeal otherwise. Stage show pulled gross to satisfactory. Bijou, closed one day for installation of heating equipment, did good six days with McLaglen.

Estimates for Last Week

Paramount (Publix) (2,353; 65)—"Tom Sawyer" and Publix Unit. Fair. $17,300.

Roger Sherman (WB) (2,200; 60)—"Maybe It's Love" and "Night at Susie's." Switch of weekly opening day cut showing to five days. Good at $6,500.

Fox-Poli (Fox) (3,040; 65)—"Just Imagine" showed results of earlier newspaper plugging. Good at $15,-300.

Bijou (Fox) (1,536; 50)—"Devil With Women" (six days only). $5,000, good.

'TRAIL'S' FREAK 2D WK.; EQUAL'S 1ST, $10,000

Portland, Ore., Dec. 2.

(Draw. Pop., 400,000)

Hamrick's Music Box slashed prices 5 to 10c, running 15c mats and 35c nights. Gross remained about same for a fair week with "River's End."

New Dufwin legit stock with $1.25 top nights ran for a second good week with "Apron Strings." House has new Sunday policy of 25-60c and will have guest stars.

F. & M. stage show, "Fountain of Youth," rescued Fox Broadway's b. o. for the week, saving M-G-M's "Way of a Sailor."

R-K-O Orpheum's ticket selling for unemployment relief and four other major exploitation stunts sent that house into big money for this burg. Feature was fair draw, "Tol'able David."

Estimates for Last Week

Broadway (Fox) (2,000; 25-60)—"Way For Sailor" (M-G-M). Very weak, but strong F. & M. stage show, "Fountain of Youth," held up gross. $13,000; fair.

Paramount (Publix) (3,500; 25-50)—"Sea Legs" (Par). Okay comedy did fairly. $8,300; light.

Orpheum (R-K-O) (2,000; 25-60)—"Tol'able David" (Col). Good week. Exploitation stunts. Also vaude. $13,500; good.

United Artists (Parker-Fox) (1,-200; 25-60). 2d week of "The Big Trail" (Fox) and held up to first week, $10,000; freak occurrence.

Rialto (Publix) (2,000; 25-50)—"College Lovers" (FN). Program. $2,600; poor.

Music Box (Hamrick) (2,000; 15-35)—"River's End" (WB). Fair for this house with eve price cut another 5c. $5,200; fair.

Dufwin (Dufwin Co.) (1,500; 25-$1.25). Dufwin legit stock. Another winning week with "Apron Strings." Helen Wallace in lead. $6,200.

"FEET FIRST" GOES FLAT IN TOPEKA AT $4,200

Topeka, Dec. 2.

(Draw pop., 85,000)
(Weather, Cold and Rain)

Lack of outstanding films, coupled with bad weather further cut down b. o. scores this week. Early start of Christmas shoppers blamed as additional cause.

Compared with Lloyd's former totals here, "Feet First" couldn't, as fans spread the news Harold didn't have a new situation or gag.

Estimates for Last Week

Grand (1,400; 50) (Fox) "Feet First."—Lloyd big hit in silent films, but fell nearly $1,000 below "Big Trail." $4,200, poor.

Jayhawk (1,500; 50) (Fox) "Dancers."—First three days bad at $1,-400, but last half with "Maybe It's Love" got big play on Thanksgiving Day because of football atmosphere. Total on right side of ledger, $4,100, but poor.

Novelty (1,200; 50) (Fox).—Despite praise from usually hard boiled critic, public didn't go for "Monte Carlo." $2,200, good.

Isis (600; 35) (Ind). — McOwen Players in "Eight Cylinder Love," with vaude on wrong side, despite play for children patronage. $600; bad.

Philadelphia, Dec. 2.

Thanksgiving holiday had its usual helpful effect on the theatres although attendance in the downtown houses was spotty rather than universally good.

Mastbaum spurted sensationally to hit around $49,000 with "Sunny." This represented a gain of almost $12,000 and is the best figure the house has had since last season. No big names on the stage show either. Runner-up was the Fox, also been in the doldrums of late, which jumped to $32,000 with a picture that was generally panned, "Renegades," and with a stage show minus names or any particular distinction.

The Aldine turned in sensational business for "Hell's Angels" in its first full week. Gross was $19,500, aided by an extra showing Thursday. This was without the aid of any boost in scale and represents very close to capacity. Keith's reported a fine $20,000 for the second week of "Feet First," which, thanks to the holiday, had the best fortnight house has had since Paramount took it over. The Earle was also strong on "Last of the Lone Wolf" and an ordinary stage bill. On the other hand, the Boyd was way off with only $18,000 for "Mother's Cry," figured a poor booking for a holiday week. It was taken out Saturday, not being thought strong enough for the usual two week policy of the site.

The Stanley got around $18,000 for the second week of "Half Shot at Sunrise," good but not sensational. The Stanton got about $12,-000 with "Africa Speaks," recently shown at the Aldine, and good enough to warrant holding over. The Karlton was healthy with "Leathernecking" and the Arcadia

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BALTO BENEFITED BY HOLIDAY—GOOD B. O.

Baltimore, Dec. 2.

(Draw. Pop., 850,000)
(Weather—Cold)

It was a real day of thanksgiving at most of the local b. o.'s this year. Clear, cold weather brought out the crowds. The first three days were rather light (with the exception of Century and Stanley). Stanley had "Min and Bill," while the Century, with "Remote Control" on screen and Ted Claire heading stage show, copped a big gross.

Business was also up at the Rivoli with "Sin Takes Holiday." Keith's turned in a satisfactory week with "Morocco" and "Just Imagine" held over at the New to excellent second week biz. Helped by the holiday, "Feet First" got good intake for the uptown Parkway, while the other uptown house, Metropolitan, was up fairly well with "Maybe It's Love." "Hell's Angels" got a fair second week at the Auditorium. The elevatored Valencia, with a first run, "Only Saps Work," not so good.

Estimates for Last Week

Century (Loew), "Remote Control" (3,100; 25-60)—Very good week. Stage attraction overshadowed screen fare. Ted Claire, local fav. since his resident m. c. engagement here, headed "Off Shore" and scored. Picture liked. Excellent at $26,000.

Stanley (Loew), "Min and Bill" (3,600; 25-60)—Biggest week since "Caught Short." Broke Thanksgiving Day record, $28,500.

Keith's (Schanbergers), "Morocco" (2,500; 25-50)—Von Sternberg's direction brought critical raves and Marlene Dietrich, Garbo's headache, scored big. She was unknown to fans, however, and picture lacked general appeal. Holiday helped. About $12,000. Very good.

New (M. Mechanic), "Just Imagine" (1,400; 25-50)—Held over. Holiday aided in exceptional second week at $10,000.

Rivoli (Wilson Amus. Co.), "Sin Takes Holiday" (2,000; 25-60)—Best week in months for this house. $9,000.

Valencia (Loew), "Only Saps Work" (1,500; 25-35)—Didn't draw on own and failed to benefit from Century overflow. Low week at $2,200.

Auditorium (Schanbergers), "Hell's Angels," 2d week (1,500; 50-$1.50)—Deluxer didn't hold up any too well. Previous war film apparently took edge off this super, particularly for $1.50 top. Big competition held gross to about $6,000.

Parkway (Loew), "Feet First" (1,000; 25-35)—Lloyd film did comparatively better here than downtown. Holiday aided and got juvenile draw out of school on half-week holiday. $4,100. Best since "Whoopee" and good.

Metropolitan (Warner-Emuby), "Maybe It's Love" (1,300; 25-50)—Didn't get holiday increase of downtown houses. Up over previous weeks for fair $5,000.

"Min and Bill" at $35,800, Penn., Only Standout Film in Ptsbgh.

Pittburgh, Dec. 2.
(Draw pop, 1,000,000)
Weather: Cold

Lone bright spot here last week the Penn, where "Min and Bill" had box-office lines blocks long for a sizzling $35,800. House needed something like this pretty badly, for last couple of months here have been just less than awful.

Aside from this, main stem spots stood still, with couple of outstanding disappointments. "Big Trail" did badly at Aldine despite rave notices, and out after single week, original booking having been for fortnight. Under $8,000. "Sunny" sunk the Stanley several grand to $23,500, although figure by no means represents the depths to which pictures used to sink this house before arrival of Ed Lowry as m. c. He's building steadily. "Renegades" bilked at Warner and got $10,000, light but satisfactory.

Bottom fell out of "Feet First" in 2d week at Fulton, with picture pulled after five days to permit "Sin Takes a Holiday" to open Thanksgiving. Under $3,200 for Lloyd picture in last half of fortnight. Sheridan Square stood still with "Silver Horde," about $3,000 for five days, while Enright sagged badly with "Life of Party" at $9,100 after picture previously had played week downtown at Stanley to fairly important money. Harris, with five stage acts and 2d-run "Maybe It's Love," eased off in 2d week of vaudfilm. $6,000.

Estimates for Last Week

Aldine (Loew's) (1,900; 35-50)—"Big Trail" (Fox). Disappointment at $8,000, poor for this attraction, and out after first week. Originally in for fortnight. Picture drew rave notices, but mob wouldn't have it.

Enright (WB) (3,700; 25-35-40-60)—Pictures which make money downtown at Stanley are occasionally despatched here for a second run. Occasionally one turns the trick in East Liberty as well. "Life of Party" (WB) didn't. About $9,100, poor.

Fulton (Shea-Benham) (1,750; 10-25-50)—"Feet First" (Par). In 2d week terrible at $3,200. One week would have been plenty. Lloyd picture got only five days in second stanza, yanked to permit "Sin Takes a Holiday" (Pathe) to open Thanksgiving.

Harris (WB) (1,800; 10-20-30-40)—"Maybe It's Love" (WB) and five acts attracted close to $6,000, fair. Picture previously had played week at Stanley.

Penn (Loew's-UA) (3,300; 25-35-60-75)—"Min and Bill" (Metro) Mop-up at $35,800, best figure here in several months and house needed it. Box-office lines blocks long common both afternoon and night. Henry Santrey on stage.

Sheridan Sq. (Radio) (1,200; 10-25-50)—"Silver Horde" (Radio). Pretty mean trick on the salmon, poor fish, and just as mean on the box office at $3,000 or under. Poor. Got only five days, house pulling it to get holiday start on new bill.

Stanley (WB) (3,600; 25-35-60)—"Sunny" (FN) eased off several grand to $23,500, fair. Figure signifies growing strength of Ed Lowry on stage as m. c., for this is sort of picture two or three months back used to do $18,000 or $19,000 around here.

Warner (WB) (2,000; 25-35-60)—"Renegades" (Fox) okay at $10,000, fair.

INDIANAPOLIS ZERO 'SUSIE'S' $17,600, LIGHT

Indianapolis, Dec. 2 .
(Draw. Pop., 450,000)
Weather: Zero

Sudden drop of the mercury to the coldest Thanksgiving since 1880 put a crimp in business.

Lyric held extremely well with RKO vaudeville, although the Indiana is putting up a strong fight on vaudeville, advertising the Skouras presentation and Charles Davis band as "Glorified Vaudeville."

Estimates for Last Week

Indiana—(Publix) (3,300; 35-50-65) "Night at Susie's" (FN). Poor at $17,600.

Circle—(Publix) (2,600; 25-40-50) "Feet First" (Par). Helped by stunt to collect shoes for the poor. Justified hold over at $10,900. Grosses off $2,600 from first week.

Palace—(Loew's) (2,800; 25-35-50) "War Nurse" (M-G-M). Fair at $11,400.

Apollo—(4th ave.) (1,100; 25-35-50) "Big Trail" (Fox). Saved by special holiday price Thursday. Not what expected. Fair at $6,900.

Lyric—(4th ave.) (2,000; 25-35-50) "Devil with Women" (Fox). Karl Dane and George K. Arthur in person. Ads splurged RKO vaudeville. Good at $11,700. Splendid opening.

Ohio — (Publix) (1,400; 10-25) "Check and Double Check" (RKO) held up fair considering 2d run here. Prices cut to catch patrons of Lyric and nearby second run houses. Fair at $2,500.

Publix Stage Unit Big Aid at Capitol Last Wk., Montreal, $23,000

Montreal, Dec. 2.
(Draw Pop, 600,000)
Weather: Very cold

First week's ballyhoo with Helen Kane in person and new Publix units at Capitol went over big first couple of days, and then faded into normalcy. Two houses, burlesque and legit, dark, former permanently except for occasional Monday fight show, didn't help films any. Famous-Players is satisfied with costly Capitol experiment which it is continuing for next three weeks.

Capitol topped the town with $23,000 on "Little Accident," but Helen Kane and new stage presentation were responsible for most of this gross.

Palace banked heavy on Amos 'n' Andy as pull for fans, but Capitol took lot of biz first nights and they were lucky to get away with $14,000, just fair.

Loew's with $13,000 for vaude and "Lone Wolf" had nice gross, continuing pick-up of previous week with money split 50-50. Princess had one of its best weeks with raffles." For week $16,000, very good. Imperial's double bill couldn't do better than $4,500, poor. Roxy faded right out into the red with $1,200, worst in months on repeat of "Flame of Love," British picture. Neighbs show some falling off.

Estimates for Last Week

Palace (FP) (2,700; 40-75) — "Check and Double Check" (RKO). Not enuff radio hounds in town to make go of this one. Fans only just hearing Amos 'n' Andy. $14,000, not good.

Capitol (FP) (2,700; 40-75)—"Little Accident" (U). Picture didn't mean a thing, but Helen Kane and Publix unit went over big for season with $23,000, very good.

Loew's (FP) (3,200; 40-65)—"Lone Wolf" (Col). Crook yarns dead issue here, but better-than-average vaude pulled in shekels and $13,000 fair average.

Princess (CT) (2,300; 35-60)—"Raffles" (UA). Panicked femmes and interested meal tickets who piled in $16,000, excellent. Held over.

Imperial (FP) (1,900; 25-40)—Double bill. House still off with strong opposition on street. $4,500, near red.

Roxy (Ind) (600; 50)—"Flame of Love" (British) (2nd week). $1,200, record low.

"WAR NURSE" LED IN PROVIDENCE, $21,500

Providence, Dec. 2.
(Draw Pop, 315,000)
Weather: Fair and cold

Grosses well over average at all stands here last week. Loew's State led with big $21,500 with "War Nurse." "Sin Takes a Holiday" at RKO Albee was another standout, and held over.

Estimates for Last Week

Loew's State (3,500; 15-50)—"War Nurse" (M-G-M), Burton Holmes travel picture and Charley Chase comedy. Big bill. Feature reacted much more favorably than expected. Big jump in gross. $21,500, very good.

RKO Albee (2,500; 15-50)—"Sin Takes Holiday" (Pathe). Over big despite stiff opposition. $14,000 reported. Held over.

RKO Victory (1,600; 15-50)—"Extravagance" (Tiff) and "South Seas," travel picture by Gifford Pinchot, governor-elect of Pennsylvania. Both features liked. Off with bang, but bad slump last half to $7,500. Fair.

Majestic (Fay) (2,200; 15-50)—"River's End" and "Life of Party" (WB). Double-feature program always big with this town. Only house here giving two pictures. Very good at $13,500.

Paramount (2,200; 15-50)—"Tom Sawyer" (Par). Good kiddie picture. Elders kept away. Just fair at $11,000.

Fay's (1,600; 15-50)—"Scotland Yard" (Fox) and vaude. Fair at $7,500.

TACOMA PERKS UP

$6,900 Strong for "Billy"—"Du Barry" O.K. and "David" $4,100

Tacoma, Dec. 2.
(Draw. Pop., 125,000)
Weather—Cold and rain

"Du Barry" was oke at the Blue Mouse with heavy billing for Norma Talmadge. "Billy the Kid" also struck the public fancy at the Broadway.

Estimates for Last Week

Broadway (Fox) (1,500; 25-60) "Billy the Kid" (M-G)—Good at $6,900.

Orpheum (RKO) (1,500; 25-35-50) "Tol'able David" (Col)—Fair with $4,100.

Blue Mouse (Hamrick) (650; 25-35-50) "Du Barry" (UA)—Moderate on $3,000.

Rialto (Fox) (1,200; 25-35-50) "Renegades" (Fox) and "Playboy of Paris" (Par)—Good week with "Playboy" getting the edge. $4,000.

'Derelict' $15,000 and 'Sawyer' $5,100 Best BO Figures in New Orleans

New Orleans, Dec. 2.

Outstanding draw last week was Tom Sawyer," the Twain epic, bringing the Strand its best business in a year. Strand has always been the "class" house of the town in patronage. Its clientele wants only the feature picture and a weekly. They walk on everything else. "Tom Sawyer" getting $5,100 at the Strand spoke volumes for the picture.

State was in front in the matter of grosses. "Derelict" brought the house $15,000. Saenger was off considerably when Bill Haines in "Remote Control" failed to click. "Moby Dick" was treated kindly at the small Tudor, where it got $3,500.

Estimates for Last Week

Loew's State (3,218; 60)—"Derelict." George Bancroft remains in popular esteem here. Picture commended; $15,000, and nice profit.

Saenger (3,568; 65) — "Remote Control." Let the Saenger down materially. Showed very little, house going into red. $14,000.

Strand (1,800; 50)—"Tom Sawyer." Unusual strength by giving Strand best biz in year. $5,100.

Tudor (800; 50)—"Moby Dick." Surprisingly well, all things considered, and $3,500 meant profit.

2D RUN CAPITOL IN NEWARK, $8,200; HUGE

Newark, N. J., Dec. 2.
(Draw Pop, 850,000)
Weather: Fair

Proctor's broke the one day record Thanksgiving previously held by "Rio Rita" and also made on a Thanksgiving. House resumed vaude Wednesday and changed picture Thursday. Branford and Mosque figures do not include Thanksgiving as they advanced opening date a day. Surprise is business of Capitol with second run.

Estimates for Last Week

Branford (WB) (2,350; 25-50-65)—"Doorway to Hell" (WB) (2nd week), 6 days). Fine for H. O. $16,800.

Capitol (WB) (1,200; 15-25-35-50)—"French Girls" (Metro) (2nd run). Broke record for months. Picture on first run was weak. $8,200. Great.

Little (Newark M. P. Guild) (299; 35-60)—"Liebestraum" (UFA (?)). Fair at $2,200.

Loew's State (2,800; 25-35-50)—"Virtuous Sin" (Par). No pull. $12,500. Only fair.

Mosque (WB) (3,281; 25-50-60)—"Cat Creeps" (U) (6 days). Good compared to recent grosses. $16,500.

Playhouse (Mindlin) (473; 25-50)—"Big Money" (Pathe). Close to previous week; $2,700.

R-K-O Proctor's (2,650; 25-40-50-60)—"Tol'able David" (Col) (5 days). Vaude (3 days). "Sin Takes Holiday" (2 days). Vaude brought 'em back for last 3 days. $18,800. Good.

KIDS FOR 'TOM SAWYER,' $17,900, FAIR IN DENVER

Denver, Dec. 2.
(Drawing pop. 400,000)
Weather fair.

"Tom Sawyer," with appeal to children, put Paramount out in front with the best gross of the houses without a stage show. Over 4,000 youngsters saw this film Saturday and cheered it. Older folk who saw it were enthusiastic, but many remained away thinking it a child's picture.

Three of the first runs were Paramount pictures.

"Santa Fe Trail" did fairly at the Rialto, but "Big Trail" having been at the Tabor a couple of weeks previous hurt it.

Ted Mack and the stage show

(Continued on page 26)

13 B'way Houses Run $106,000 Behind Same Holiday Wk. of '29; "Imagine" $93,000—Capitol $78,800

Broadway picture houses had rather a glum Thanksgiving week, compared to Turkey Week of '29. Business in 13 houses was off $106,000 from this holiday week of a year ago.

"Morocco," in its second week at the Rivoli, was the only item to really stand out. It got $45,200. It's probably the depression after all, because the past week had some pictures well above average in merit, and stage shows to correspond. Plus this was the holiday, although three frigid days may have discouraged b. o. shopping.

"Min and Bill" boosted the Capitol 'way up, yet, after a great week end, the total was just $78,800. That's okay now, but it wasn't a smart holiday figure 18 months ago. It marks the difference in conditions.

"Just Imagine" and the Roxy couldn't better $93,000, and there was no hold over.

The Paramount, with Bancroft and "Derelict" was disappointing at $69,400. But the figure isn't too bad if the average of the past few months is considered.

All four Warner houses were down a bit. "Viennese Nights" should be excused, having only three days, but in that time nabbed $7,800 at the Warner, which is all right. Six days of "Old English" at the Strand did not do so well on $19,000.

Rather a peculiar twist is Paul Stein megaphoning "Sin Takes a Holiday," which got $26,400 over the week end at the Mayfair, and also having directed "Lottery Bride," which only attracted $13,000 over the same week end at the Rialto, and is a very poor start. "The Blue Angel" (Par) is being held in readiness, certain of following after "Bride's" second week, and maybe sooner.

The Globe did excellently with "Big Money" at $22,500. Same story for the Astor, Central, Gaiety, Criterion and Cohan. The latter houses for a good six weeks have been on a par so far as average intake is concerned.

Estimates for Last Week

Astor—"War Nurse" (M-G) (1,120; $1-$1.50) (6th week). Around $10,000. Corrected and correct figures of this Metro special to date are: 1st week (short), $14,000; 2d, $16,400; 3d, $14,700; 4th, $11,600; 5th, $11,700. Some inaccurate figures previously on "War Nurse" caused or brought about by careless reporting on both sides.

Capitol—"Min and Bill" (M-G) (4,620; 25-85-$1.50) (2d week). Fair at $78,800; got flash start and liked, but they're evidently just not attending the way they used to; however, holds over.

Criterion-Gaiety—"Hell's Angels" (Caddo) (1,678; $1-$2.50) (18th week). For over a month now picture has been kept in these two houses at sacrifice; neither house up around where it counts.

Cohan—"Two Worlds" (BIP) (1,137; 25-50-75) (2d week). A little better than predecessors, but uphill struggle. Racial side of this foreign made attracting, through ads in foreign tongue papers.

Globe—"Big Money" (Pathe) (1,065; 25-50-75). Got this house up to $22,500, excellent; could have held over.

Hollywood — "Kismet" (WB) (1,066; $1-$2) (5th week). Slight improvement for $10,000, but that's still low.

Mayfair — "Tol'able David" (Col) (2,200; 40-$1). Second week only six days for $16,800; better than expected, though poor; "Sin Takes a Holiday" (Pathe) got big week end, $26,400.

Paramount—"Derelict" (Par) (3,665; 65-85-$1). Started well, but closed to only $69,400, despite Bancroft name.

Rialto—"Feet First" (Par) (2,000; 40-65-85-$1). Closed and out in fourth week to $19,500; year ago this time sixth week of Lloyd's "Welcome Danger" got $32,800 at the Rivoli.

Rivoli—"Morocco" (Par) (40-65-85-$1) (3d week). Did $45,200 for strong second week; will stay here until Dec. 17, when "The Royal Family" (Par) moves in.

Roxy—"Just Imagine" (Fox) (6,205; 50-75-$1.50). Did around $93,000, fair money and house has been holding over on $90,000, but not in this case; "Lightnin'" current.

Strand—"Old English" (WB) (2,900; 25-50-75). Two-dollared a few weeks ago, and at pop prices only $19,000 for six days; light.

Warners — "Viennese Nights" (WB) (1,100; $1-$2). In first three days, $7,800; indications are it will not be a long-termer.

Winter Garden — "Life of the Party" (WB) (1,418; 35-85-$1) (5th week). "Mother's Cry" coming Dec. 4; $21,000 for Lightner picture.

Intense Cold Last Wk. in Cincy Cost Downtown Houses $9,000 Drop

Cincinnati, Dec. 2.
(Draw Pop, 700,000)
Weather: Rain and Cold

A bad toss from the weather works for indoor amusement here last week. Zero temperature had the natives getting around the firesides. With the thermometer drop the takings of downtown picture houses tumbled off $9,000 from the previous week. Not one theatre escaped.

Estimates for Last Week

Albee (RKO) (3,300; 35-75)—"Scarlet Pages" (FN). Vaude. So-so picture overcome by dandy stage fare, with Moran and Mack, toppers, in effective charity ball and other tieups for special press attention. Very good at $28,000.

Palace (RKO) (2,700; 30-50)—"Derelict" (Par) and "Homerun Hawkins," a local RKO screen work connected with Sekatary Hawkins' serial feature of the "Enquirer." Below average at $15,000.

Capitol (RKO) (2,000; 30-50)—"Her Man" (Pathe). Fair at $12,000.

Lyric (RKO) (1,400; 30-50)—"Abraham Lincoln" (UA). Critics took exception to liberties taken with history in this picture. Helped by contact with "Times-Star," which offered turkeys as prizes for best snapshots taken by kiddies of famous bronze statue here of Lincoln. Under average at $10,000.

Strand (RKO) (1,350; 25-50)—"Truth About Youth" (FN). Added nightly amateur tap dancing contest with watches and hoofing shoes as prizes. $5,000; fair.

Keith's (Lisbon) (1,600; 30-50)—"Maybe It's Love" (WB). Over average at $6,000.

Family (RKO) (1,140; 20-40)—"Eyes of World" (UA) and "One Night at Susie's" (FN). Split. Good at $4,000.

EARLE'S MIXED BILL, $22,500; VERY BIG

Washington, Dec. 2.

Even Thanksgiving holiday could not help some of them hereabouts last week. Those that had them coming though got plenty.

"Just Imagine," at the Fox, was a money getter; so was "Min and Bill," second week, at the Columbia. "Remote Control" did well at the Palace, aided from the stage by Wesley Eddy. That goes for "Sunny," too, at the Earle, but there it was Belle Baker on stage credited with the draw.

Among the weak sisters were "East is West," at the Rialto, and "Tol'able David," at the R-K-O house.

Estimates for Last Week

Columbia (Loew) "Min and Bill" (M-G) (1-232; 35-50).—Forced out after 2nd week to $13,000.

Earle (Warner) "Sunny" (F. N.) (2,424; 25-35-40-60-70).—Vaude on stage with Belle Baker. House continues to stand way up with new policy; $22,500 claimed; big money.

Fox (Fox) "Just Imagine" (Fox) stage show (3,434; 15-25-35-60).—Extra advertising helped but comment excellent on novelty angle; $29,000.

Met (Warner) "The Gorilla" (F.N.) "Outward Bound" (last half to two-a-day policy at $1).—"Gorilla" continued to today (2) probably getting less than $1,500 on the two days allotted it. "Outward Bound" opened well.

Palace (Loew) "Remote Control" (M-G). Stage show (2,363; 25-35-40-60-70).—Getting back in stride at $22,000.

Rialto (U) "East is West" (U) (1,987; 35-50-60-70).—Not up to high of late but improvement over old figures; $8,500.

R-K-O (Keith's) "Tol'able David" (Col.) (1,875; 35-50).—Six days only to picture switching on Thanksgiving Day; $6,000, light.

$255,000 in L. A.—A Pleasure; Two Houses Hit $30,000 and Four More Top $20,000 for Swell Week

Los Angeles, Dec. 2.
(Draw Population, 1,500,000)
Weather: Fair

Los Angeles and Hollywood picture fans spending over $250,000 in 14 key spots is a marked improvement for general business hereabouts. This nifty gross paid at the theatre box offices was helped in no small measure by the healthy trade done by the two specials at the Carthay and Chinese. These split over 50 grand between them on their first full weeks period.

The Carthay's $21,000 is snappy takings with "Min and Bill," and the Chinese, plus Marlene Dietrich's sole personal appearance occasioning a midnight frolic Saturday, came out with $31,000 on its first six days.

"Tom Sawyer's" $26,000 at the Paramount, helped further by Jackie Coogan making a personal opening night, got the kid trade over Thanksgiving as anticipated and jumped the house $7,000 over its preceding week.

"Doorway to Hell," playing day-and-date at both Warner houses, uptown and downtown, and with benefit of some startling ballyhoo, further helped by the Warners' radio station, KFWB, assisting with a nightly radio plug, was turning them away almost from the start. The week-end alone split $30,000 between both houses.

Another mild surprise is "See America Thirst" at the R-K-O, with $16,000 for the week indicated. That's exceptional trade here. Conversely the Orpheum's mildness with "Sin Takes a Holiday" (although this one has matinee building potentialities) is quite a disappointment. It's the second disappointer here in two weeks, "Her Man" also not drawing as anticipated last week. Local R-K-O people are playing with the idea that the Orpheum probably needs vaude again.

In line with other strong grosses "Scotland Yard's" was above par at the State. Just what a stage show means to one independent is the Majestic's leap of $5,000 with its initial week of presentations. Equally as noteworthy is that last week's feature, "The Big Fight," might be said to have had greater box office appeal than the current flicker.

Estimates for Last Week

Carthay Circle (Fox)—"Min and Bill" (M-G) (1,500; 75-$1.50) (2d wk.). Got great word of mouth and strong at $21,000; received strong exploitation.

Chinese (Fox)—"Morocco" (Par) (2,028; 50-$1.50) (1st wk.). Enjoyed terrific start on heels of big ballyhoo and local high fevered curiosity over Dietrich; $31,000 first six days; got almost as much on Saturday's three shows as at $5 premiere.

Criterion (Fox)—"Jenny Lind" (M-G) (1,600; 25-75) (1st wk.). Not bad at $11,500; rechristened from "A Lady's Morals" and also got special exploitation attention.

Egyptian (UA-Fox)—"Big Money" (Pathe) (1,800; 20-65). They liked this Eddie Quillan picture; $6,000 fair enough.

State (Loew-Fox)—"Scotland Yard" (Fox) (2,024; 25-$1). Joined the snappy procession for a healthy $29,000; very satisfactory.

Orpheum—"Sin Takes a Holiday" (Pathe) (2,270; 50-75). Not good but may build; $13,000 is under previous week with "Her Man" and latter's figure was no rose; far from what was expected of Connie Bennett, and talk around again that house may reintroduce vaude to help.

Pantages (Fox)—"Virtuous Sin" (Par) (2,700; 20-40-65-90). Didn't mean anything and $14,000 in down groove house doesn't seem able to escape from; plays features a week after the Fox Wilshire and is agitating for day and date break with downtown showings, or immediately thereafter.

Paramount (Publix)—"Tom Sawyer" (Par) (3,595; 25-75). Primed for kid patronage over Thanksgiving and got it; also evidenced that Publix units definitely building biz; $26,000 a happy total.

R-K-O—"See America First" (U) (2,950; 30-65). Being smartly heralded and title responsible for frank curiosity draw; $16,000 will be the biggest week in a year at this stand.

United Artists (Pub-UA)—"Feet First" (Par) (2,100; 25-$1) (3d wk.) Held up fairly at $16,000 but "Lottery Bride" replaces Thursday (4); this house will also get first pop priced display of "Hell's Angels" early in January.

Downtown (WB)—"Doorway to Hell" (WB) (1,800; 50-75) (1st wk.). Indicates $30,000, and that's swell; had seating capacity been reversed with the Hollywood would have hopped this figure; may linger a third week.

Hollywood (WB)—"Doorway to Hell" (WB) (2,756; 25-75) (1st wk.). Also got plenty here, $27,000, but won't go beyond second week; "River's End" for Xmas Week next day and dater at these two Warner houses.

Majestic (American Theatres, Ltd.)—"Last Dance" (Tec-Art) (1,600; 25-50). Jack Russell's musical tab shot house up from $2,000 to over $7,000; stage policy continues indefinitely.

Million Dollar (Circle Theatres, Ltd.)—"Laughter" (Par) (2,300; 35-50). Another indie stand using its stage; picture has played all around here and $7,500 only fair.

Early Xmas Carnival On Streets of Louisville Walloped Picture Biz

Louisville, Dec. 2.
(Draw Population, 500,000)
(Weather, Zero)

Best array of films this year failed to hold grosses to normal last week, when the recent closing of eight leading banks began to have its effect, coupled with sudden weather consistently below freezing. Final sock was administered in the form of a Christmas Carnival Parade Friday night, which offered a free and big show on the streets.

This Christmas Carnival, the first here and probably anywhere, was a gag to kid the public into spending during the Yuletide. High light was the comic strip contingent representing Mickey Maguire, Moon Mullins, Andy Gump, Mike and Ike, and others. Prizes for best costumes pulled plenty of entrants until anyone not participating in the Carnival was an observer.

Six theatres did the best possible to combat the free show by giving away coupons in all stores which, with 25 cents, served as admissions. National, Strand, Alamo, Brown, Rialto and Mary Anderson went in on the stunt, leaving out only the State among the first-runs. This house compensated and competed by advertising the latest complete performance in town, which started at 11:30.

Estimates for Last Week

Alamo (4th Ave.) (1,100; 15-25-40) "Devil With Women" (Fox).—Victor McLaglen usually good for high take but competish too much to hope for better than fair $3,900.

Brown (Brown) (1,509; 15-25-40) "Tol'able David" (Col.).—Good reviews held this near normal, $3,760.

Mary Anderson (R-K-O) (1,387; 30-50) "Night At Susie's" (WB).—Programmer and less than usual $3,225.

National (Bass) (2,300; 30-50) "Hell's Island" (Col.) and Fanchon and Marco unit, "Civil Service" Idea on stage.—Best screen and poorest stage combo since opening three weeks ago. Gross took tail-spin to $12,000, proving best draw here is in flesh.

Rialto (R-K-O) (2,940; 30-50) "Feet First" (Par). Good comedy, but too like "Safety Last" (Par). Disappointing. $3,700.

State (Loew) (2,252; 35-50) "Min and Bill" (M-G).—Off, but not much to $9,900.

Strand (4th Ave.) (1,865; 35-50) "Big Trail" (Fox).—Outdoor spectacle thrilled those who attended early in week. Later everyone too cold to enjoy it. $4,700.

War Memorial Auditorium (American Legion) (2,400; $2.50 top; 50c. with coupon).—Torreblanca's Tipica Orchestra. Here in vaude, if recalled correctly. Good show for Mexicans and they're almost the only ones who attended. Legion could have doubled take with an able p. a., but followed false economy move. A "Tipica" mistake of some houses. $790, poor.

SEATTLE'S FAIR WEEK, 'SAPS' TOP AT $14,000

Seattle, Dec. 2.
(Draw Pop, 450,000)
Weather: Cold

The holiday helped biz a little the past week, which hit just an ordinary stride. Hockey is now getting a good play, league season just opening, which is no help to the shows.

The two stage shows are getting the top picture money, Fifth Avenue and Orpheum. Fox is making a strong bid for it has Owen Sweeten's band.

Estimates for Last Week

Paramount (Pub) (3,100; 25-35-50)—"Laughter" (Par). Biz cool at $8,200.

Fifth Ave. (Fox) (2,500; 25-60)—"Only Saps Work" (Par). Title didn't mean a thing; stage unit weakened by couple of principals being out. $14,000, fair.

Fox (2,500; 25-60)—"War Nurse" (M-T). Just one week, big plug being for incoming "Big Trail." $6,300, poor for "Nurse."

Blue Mouse (Hamrick) (900; 25-50)—"Soldier's Plaything" (WB). Bad at $3,000 for six days.

Music Box (Hamrick) (1,000; 25-50)—"Doorway to Hell" (WB) (2nd week). Fair; $5,000 in six days.

Liberty (Jensen-von Herberg) (2,000; 15-25-35)—"College Lovers" (WB). Last week of low scale prices; "Sunny" arrives at 50 cent top; "Lovers" weak at $4,200 in six days.

Orpheum (RKO) (2,700; 25-60)—"Tol'able David" (Col). Opened slow but built; vaude okay; $12,500 nice enough.

PAR'S 2D ANNI. IN BKLYN. GOT $55,900

Brooklyn, Dec. 2.

Biggest attraction last week was the G. K. Chesterton-Cosmo Hamilton debate at the staid Academy of Music on the hot topic, "Is Immorality in Modern Books Justified?" Crowded house cheered the traditionalist (that's Chesterton) and guffawed at Hamilton's arty wise cracks. Great turnout for this sort of stuff.

At the Paramount the Bancroft film, "Derelict" and Rudy Vallee in the stage show drew $55,900, not bad. Anniversary show at the Publix house (2nd birthday) with a snappy front and hefty exploitation got results.

Fox had "Just Imagine" and lengthy stage show. Strand held over "Doorway to Hell" (2nd week). "Loew's Metropolitan, "What a Widow" and vaude. Albee "Cat Creeps" and vaude.

Estimates for Last Week

Paramount — "Derelict" (Par) (4,000; 35-50-75). Anniversary show rather pleasant. Front looked good. Stage show with Vallee okay. $55,900.

Strand—"Doorway to Hell" (WB) (2,800; 25-35-50-60-75). 2nd week. $16,000.

Fox—"Just Imagine" (Fox) (4,000; 35-50-60-75)). Light film. Stage show aided. $42,800.

Albee — "Cat Creeps" (Radio) (3,248; 35-50-60-75). Helen Twelvetrees, lead, local. Some response. Vaude good. $26,300.

Met—"What a Widow" (3,577; 35-40-50-75). Vaude. $21,300.

Minneapolis Unresponsive to Rated Films—Minn., $21,200, Light

Minneapolis, Dec. 2.
(Draw Pop., 500,000)
Weather: Unfavorable

Reversal of the uptrend apparently started several weeks ago and is gaining headway. The first heavy snowfalls and below zero weather of the winter gave it impetus the past seven days. Present indications point to a hard winter ahead. It looked for a long time as though the theatres were to be immune from the adverse effects of the hard times, but now it seems a different story.

If it had not been for the Thanksgiving holiday there would have been some record low grosses. Because of below zero weather as well as other causes, Turkey day was far under par for such a holiday, but even at that it brought in much better crowds than would have been the case for an ordinary Thursday.

The chief sufferer so far is the big ace Publix house, Minnesota. Part of this theatre's troubles undoubtedly is due to a weak lineup of pictures in recent weeks. But such strong attractions as "The Big Trail," "Tol'able David" and "Feet First" in other houses failed to lure customers in satisfactory numbers last week, giving grounds for the belief that general condi-

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Comparative Grosses for November

Table of grosses during November for towns and houses listed as previously reported weekly. Where title and gross of picture omitted, frequently is "sex" film or picture played in "sex" film style for that week.

NEW YORK

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CAPITOL High..$109,286 Low.. 30,000	"Big House" $87,300 (1st week) Stage Show	"Big House" $69,000 (2d week)	"Lady's Morals" $45,000	"Brothers"
PAR-AMOUNT High $95,000 Low... 49,100	"Virtuous Sin" $68,300 Stage Show	"Playboy of Paris" $86,400 (1st week)	"Playboy of Paris" $66,000 (2d week)	"Laughter" $73,700
ROXY High..$173,658 Low.. 59,800	"Big Trail" $114,000 (1st week) Stage Show	"Big Trail" $74,000 (2d week)	"Renegades" $74,800	"Dancers" $64,200
STRAND High..$81,200 Low... 15,000	"Golden West" $29,800 All Sound	"Doorway to Hell" $46,500 (1st week)	"Doorway to Hell" $37,000 (2d week)	"Doorway to Hell" $35,300 (3d week)

CHICAGO

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CHICAGO High..$71,300 Low... 33,000	"Laughter" $45,300 Stage Show	Renegades" $33,100	"French Girls" $41,100	"Derelict" $43,700
McVICKER'S High..$53,000 Low... 13,000	"Big Trail" $16,000 (3 days)	"Big Trail" $38,300 (2d week)	"Big Trail" $29,000 (3d week)	"Big Trail" $23,000 (4th week)
MONROE High..$12,500 Low... 2,700	"Sea God" $3,300	"Devil with Women" $3,100	"Caught Short" and "Spoilers" $3,100	"Lady Surrenders" and "Cocoanuts" $4,300
ORIENTAL High..$52,500 Low... 20,000	"Maybe It's Love" $32,500 Stage Show	"Way of Sailor" $42,500	"Wedding Night" $38,200	"Remote Control" $28,100
ROOSEVELT High..$36,500 Low... 8,500	"Old English" $16,500	"Old English" $8,500 (New low)	"Up the River" $19,400 (1st week)	"Up the River" $14,600 (2d week)
STATE-LAKE High..$45,300 Low... 16,000	"Check & Double Check" (Amos-Andy) $45,300 (1st week) (Record high)	"Check & Double Check" $25,100 (2d week)	"Check & Double Check" $19,200 (3d week)	"Danger Lights" $31,000
UNITED ARTISTS High..$38,700 Low... 11,000	"Du Barry" $19,700 (1st week)	"Du Barry" $14,800 (2d week)	"Lottery Bride" $20,000 (1st week)	"Lottery Bride" $15,500 (2d week)

LOS ANGELES

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
EGYPTIAN High..$14,000 Low... 2,800	"Last of Duanes" $4,000	"Wedding Night" $4,200	"Africa Speaks" $5,600	"Up the River" $5,000
LOEW'S STATE High..$48,000 Low... 15,600	"Liliom" $30,000	"Way of a Sailor" $25,000	"Renegades" $25,000	"Remote Control" $24,000
PAR-AMOUNT High..$57,800 Low... 15,000	"Virtuous Sin" $15,000 (New low)	"Derelict" $23,000	"Fast and Loose" $17,000	"Sea Legs" $19,000
UNITED ARTISTS High..$38,700 Low... 6,200	"Du Barry" $15,000 (1st week)	"Du Barry" $8,000 (2d week)	"Feet First" $25,000 (1st week)	"Feet First" $17,000 (2d week)
WARNER'S DOWN-TOWN High..$38,800 Low... 9,000	"Life of the Party" $21,000 (1st week)	"Life of the Party" $16,000 (2d week)	"Gorilla" $14,000	"Sunny" $14,000
WARNER'S HOLLY-WOOD High..$37,300 Low... 10,000	"Life of the Party" $20,000 (1st week)	"Life of the Party" $13,000 (2d week)	"Truth About Youth' ' $13,000	"Sunny" $13,000

SAN FRANCISCO

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
WARFIELD High..$48,000 Low... 8,200	"Big Trail" $14,000 (2d week)	"Min and Bill" $33,000 (1st week)	"Min and Bill" $25,000 (2d week)	"Min and Bill" $17,000 (3d week)
PAR-AMOUNT High..$36,000 Low... 6,200	"Gorilla" $14,000	"Saps Work" $17,000	"Derelict" $15,000	"Tom Sawyer" $18,500
CALI-FORNIA High..$34,000 Low... 6,200	"Golden West" $16,000	"Feet First" $25,000 (1st week)	"Feet First" $15,000 (2d week)	"Lincoln" $15,000
ST. FRANCIS High..$23,300 Low... 3,000	"Playboy of Paris" $7,000 (3d week)	"Playboy of Paris" $6,000 (4th week)	"College Lovers" $7,500	"Truth About Youth" $9,000
EMBASSY High..$24,300 Low... 3,500	"Life of the Party" $8,000 (1st week)	"Life of the Party" $5,000 (2d week)	"Life of the Party" $3,500 (New low) (3d week)	

TACOMA, WASH.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
BLUE MOUSE High...$8,280 Low.... 1,400	"What a Widow" $3,000	"Across World" $2,500	"Old English" $3,100	"Doorway to Hell" $4,500
RIALTO High...$8,500 Low.... 1,500	"Let's Go Native" $2,400	"French Girls" and "Men of North" $3,100	"Wedding Night" and "Dancers" $4,000	"Sea Wolf" and "Devil Women" $4,500
R-K-O High..$14,500 Low... 3,300	"Check & Double Check" $6,100 (1st week)	"Check & Double Check" $4,900 (2d week)	"Golden West" $4,100	"Pay Off" and "Cat Creeps" $3,700

(Continued on page 26)

FILM STOCKS' MINUTE GAINS

NO SINGLE GAIN MORE THAN POINT

Most Score Fractional Advances — General List Shows Some Strong Spots in Dull Trading—Warner Bonds Jump 4 Points—Gen. Theatre Debs. at New Low.

MARKET WAITING

By AL GREASON

The stock market waited most of last week to see what President Hoover would say in his message to Congress. The message was read yesterday; it contained exactly nothing that seemed to bear on security prices.

So the market continued to wait for something else, meanwhile leaving the ticker to continue at a snail's pace and prices moving inside narrow swings.

The turnover yesterday scarcely exceeded the million and a half mark. A few of the leading industrials gave a good account of themselves, notably Steel which moved up more than 2 points, but few stocks took the cue for a splurge.

The amusements showed some firmness in the absence of any pressure—and also in the absence of any aggressive bullish initiative. It is expected that the Pathe acquisition will be closed today (Wed.) or tomorrow, although what that would mean marketwise is not clear except that indirectly it strengthens R-K-O on the product side.

Loew's did nothing either way, continuing its listlessness of the previous day. Trade understands that all thought of an actual Fox-Loew merger has been abandoned which takes away from both stocks the favorable aspect of a consolidation that would mean economy of millions in operation.

In the bond list General Theatres sank to 71 for a new bottom, while the Warner Bonds showed a violent rally, moving up 4 points net on the day on fairly large dealings.

Waiting Game

Last week closed and this week began with traders in a waiting attitude, holding off at least until the short Congress session got the President's message. Volume of business fell off to a minimum, with the Monday turnover of 1,120,000 shares the smallest since Aug. 1.

Position of the market appears to be that the short interest has pretty completely covered its lines while long pull investment buying refuses to follow prices up. Both elements bring the market into a state of stymie until some new development furnishes a fresh impetus.

Monday's trading was inconclusive. Some of the standard issues made minor gains; Steel selling "ex" gained a point and other leaders did fairly well, but the amusements did not get into the mild upturn to any extent. There are too many adverse conditions working against an advance for the moment.

Most important is the still unexplained lull in theatre attendance in the last quarter, a factor which Wall street frankly recognizes without seeing any immediate betterment. When autumn earnings drop to the summer average as they have done in some cases this year, it becomes apparent that prospects for a favorable new year first quarter are not bright, thus putting a damper on the best half of the whole year for the industry. Quality of product at the moment is accepted as the answer with the near future resting on the prospect of a betterment in studio output as a hoped for remedy.

Lacking such a spur to the theatre, one alternative is whispered—possibilities of lower admission scales in line with reduced prices in pretty much all retail lines.

Only direct market news of the week was the vote of the Loew directors of a $1 extra, which curiously came out as actually a bearish development.

New Rate Disappointment

A speculative buying play had come into Loew from the outside, based on the oft-repeated rumor that the concern would increase its regular rate from $3 to $4 a year at least. Loew's showed net profits close to $10 in the year to Aug. 31 and it was figured could well afford to be more generous. A higher rate would be welcome to Fox also, was the logical argument, since Fox is under heavy carrying charges for its new financing last spring.

Instead the directors decided on the $1 extra, raising its customary annual bonus only 25 cents. Loew for several years paid an extra of 50 cents always late in the year. Last year the directors met just after the November crash and raised their special disbursement to 75 cents as a welcome gesture.

Sweeting the extra by so small a margin this year was a disappointment, particularly in the face of general uncertainty among traders over the probable rate of current earnings in the whole industry. In other words, it created a suspicion that Loew, the company in the best net per share position of them all, was taking pains to husband its resources.

Anyhow, Loew, which had made a brisk recovery from a November low around 50, moving up to around 62 and better, sold off sharply when the dividend action was announced as new longs walked out.

Weakness in Loew quickly spread to Fox and General Theatres, both of which slipped gradually into new low ground since the recovery reached its peak Nov. 21. It was noted that volume fell off abruptly on the set back, giving encouragement to the view that it was merely the undoing of a speculative plunge in Loew that brought about momentary retreat in the Fox-Loew coterie.

Par. Lags Behind

Another bearish element in the situation is the seeming inability of Paramount to get out of the rut. For weeks now this old leader has been moving through narrow swings between 43 and 46, at which price it was under active accumulation following the market crash a year ago. It is remembered that in the early phases of the 1930 break Par received determined support above 60 and fought the decline through the 50's with utmost aggressiveness. That it receives only nominal backing now in the middle 40's seems to speak of a changed situation.

R-K-O continues to stand out as the only member of the group that enjoys aggressive support and that seems to have its basis in the mystery character of the issue. On analysis and record R-K-O has little to attract outside following. It is conceded that its earning power shows improvement, but even at the recent rate the outlook for a near future dividend is somewhat remote.

Nevertheless the stock is entirely surrounded with optimism created by the strength of its sponsors and well authenticated reports that it is being bought in volume by strong and well informed traders. R-K-O held above 20 during the most severe of last week's pressure, except for a few scattered trades fractionally below that level. No apparent effort is made to move prices up here, the stock being merely held pegged. Probably an artificial run-up anywhere in the list would invite attack, especially in a stock so far removed from solid investment rating.

The Warner Puzzle

Confused aspect of Warner Bros. continues. At one time last week it had a severe sinking spell, getting within a fraction of 16, and its tailspin to near 13 recently is well remembered. Nevertheless, during the dull Monday session it rallied courageously to 18 and carried its improvement through intact to the gong.

Stories are still current of disagreement between company officials and banking associates. Trade reports seek to make it appear that DuPont interests and the Warners are not co-operating, while Wall Street information is that the two sides look to be as one as far as ticker operations are concerned.

The minor upturn in Shubert was short lived and seems to have been designed for clique liquidating purposes. Recovery in the bonds from below 17 to 30 may have been brought about as part of the same campaign. Anyhow, the volume in the bonds was not large enough to give the operation the convincing aspect of a turn in company affairs. Shubert is quoted as declaring the bond interest will be paid. Semi-annual interest charge on the bonds of about $200,000 is due Dec. 15. Sinking fund requirements also call for $300,000 a year to be applied semi-annually to the redemption of the bonds at 105 up to June, 1932, less ½% each year thereafter until 1942. Nominal transactions Monday were at $29 for the $100 bonds, creating eloquent inference.

Bond situation among the amusements has several sick spots notably the new Paramount-Publix issue, which continues to hit new lows week after week; the General Theatre 6s which slumped to a new bottom at 72 and the Warner fixed return securities which have now gone off perilously close to 65 last week, declining nearly 6 points last week alone.

Situation of the bond section is particularly disheartening and a new phase of the amusements' status in finance. Weakness is confined to the new bond issues. The old Paramount-F-P bonds are stable, near par, as are the old Loew bonds, except that fluctuations appear in the value of the stock purchase privileges. The Warner bonds are of standing less than a year, while the new Par-Pub issue came out only a few months ago. The Gen. Theatre issue made it appearance with the Fox reorganization last spring.

Aggregate Swings

Sixteen of the big board amusements last week declined an aggregate of 26 points, the losses being spread over all the active shares. Only one stock showed an advance, and that was a nominal gain of 4 in the Warner Bros. preferred on a single transaction of 100 shares. Heaviest decline appeared in Loew, off 4¼ on sales of 92,000 shares, representing disappointed longs, probably of recent date, on the dividend action. Fox dropped 3¾ on sales of 142,000 shares, and General Theatres went back 1¾ on sales of 17,000 shares, a light volume for that stock.

On the Curb was no movement of importance. Columbia Pictures, watched with interest as a promising speculation, appeared only once for each description, 100 shares of the old stock and another like lot of the voting trust certificates. Old stock was unchanged at 24 and the certificates off 1½ at 22. Such transactions, of course, mean nothing in a stock so closely held and so inactive.

Technicolor was dull, unchanged around 11.

Yesterday's Prices

STOCK EXCHANGE

		High.	Low.	Last.	Net Chge.
500	Con. F.	13¾	13⅜	13⅝	+ ⅛
1,400	East K.	168½	165½	167½	— ¾
31,200	Fox F.	32⅞	31½	32½	+ ½
6,300	Gen. Th.	18¾	17⅞	18⅝	+ ⅛
6,200	Loew	58⅝	57¼	58	
8,100	Par.	45¾	44½	45¾	+ ⅜
600	Pathe	3¼	3⅛	3⅛	— ⅛
32,700	RCA	17¾	16¾	17¾	+ ¾
24,100	R-K-O	21⅜	20⅝	21⅜	+ ½
400	Shubert	6⅝	6¼	6⅝	+ ¾
23,900	W. B.	18⅞	17⅝	18½	+ ⅝
	CURB				
500	Col. P. cf.	22	22	22	
800	Gen. T. pf	33⅝	32	32	—1¼
700	Fox T.	5⅞	5⅞	5⅞	+ ⅛
300	Tech.	10⅝	10	10	— ⅝
	BONDS				
$25,000	Gen. T.	72	71	71	—1
22,000	Par-P	83½	83¼	83⅜	+ ⅝
5,000	Pathe	51	50⅛	50⅛	+ ⅛
5,000	Shubert	30	29¾	30	+1
82,000	W. B.	71½	67¼	71	+4

Summary for week ending Saturday, Nov. 29:

STOCK EXCHANGE

1930 High.	1930 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chge.
26½	5⅛	500	American Seat	6¾	6½	6¾	
27¾	12⅛	1,700	Consol. Film (2)	13¾	13	13⅜	— ⅜
28¼	16¼	1,500	Consol. Film pfd. (2)	18	18	18	
255¼	155¼	10,800	Eastman Kodak (8)	170¾	161⅝	167	—1
57⅜	16⅛	142,500	Fox, Class A (4)	35	29¾	31	—3¾
51¼	14¼	17,000	Gen. Pict. Equip	20	17	17⅜	—1⅞
95¾	42⅛	92,400	Loew (4)	62¼	54¼	57	—4½
99¾	84	1,000	Do pref. (6½) ex w	95⅜	94	94	—1¼
15⅜	6	1,000	Madison Sq. Garden (1)	7⅜	7	7	—1
26¾	23½	400	Met.-G.-M. pref. (1.89)	25¾	25¼	25¼	— ½
77¼	40½	40,125	Paramount-Fam.-Lasky (4)	46¾	42¾	45	—1⅞
9	2¾	5,700	Pathe Exchange	3⅜	3⅛	3¼	— ⅛
19¾	5	1,500	Pathe, Class A	6½	6	6¼	— ¾
69⅝	12⅝	244,480	Radio Corp.	18½	16	16⅞	— ½
50	17½	140,800	Radio-K-O	23	19¾	20½	—2½
99⅞	63	50	Orph. pref. (8)	66	66	66	—4
35	4⅛	4,800	Shubert	6½	5¾	5¾	—1⅛
76	30	.....	Universal pref. (8)	..	..	43½	
80¼	13⅝	91,900	Warner Bros.	19¾	16½	17	—2¼
70¾	34	100	Do pref. (2.20)	39	39	39	+4
			CURB				
55⅞	22⅛	100	Columbia Picts (1½+)	24	24	24	
54¾	20⅝	100	Do v.t.c. (1½+)	22	22	22	—1⅝
17⅜	2⅛	4,900	Fox Theatres	5⅞	5	5¼	— ½
64¼	12⅛	.....	Loew deb. rts	..	..	25	
20⅞	3⅜	1,000	Loew war	4⅞	3⅞	3⅞	—1⅛
18½	9	3,700	Gen. Thr. E. w. i	12¼	10	10	—2⅝
37¼	32⅝	1,100	G. T. E. pf. w. i	35	34	34	—1½
32¾	12½	100	National Screen (2)	20	20	20	—3¼
86½	7⅞	2,800	Technicolor	12	10⅝	11	—1
			BONDS				
100¼	72	$38,000	Gen. Thr. Eq. 6's, '46	74	72	72⅝	—1⅛
91	74	20,000	Keith 6's, '46	81⅞	80⅞	80½	+ ¼
130	101⅝	11,000	Loew 6's, '41	108	107	107	—2⅞
101½	91⅝	83,000	Do ex war	97½	96½	97⅛	
94⅞	82⅞	115,000	Par-P 5½'s, '50	85	82⅞	83	—2¼
80	36	21,000	Pathe 7's, '37	51	50	50	—1
103¼	92⅝	47,000	Par-Fam-Lasky 6's, '47	96	95⅛	96	+ ¾
69½	16¼	5,000	Shubert 6's	30	28	28	—2
113½	65⅛	169,000	Warner Bros. 6's, '39	71½	65⅛	65⅞	—3⅞
			ISSUES IN OTHER MARKETS				
			All Quoted for Monday				
			Produce Exchange, N. Y.				
..	..	100	Jenkins Tel	3	3	3	
			Over the Counter, N. Y.				
Bid.	Asked.						
18½	19½	.....	Roxy, Class A (3.50)	..	..	..	
19	21	.....	Unit do	..	..	..	
1¼	2	.....	Unit do	..	..	..	
1	3	.....	De Forest Photo	..	..	..	
			Los Angeles				
		Sales.					
..	..	.....	Roach, Inc	..	..	6 bd	
..	..	200	Fox Thrs	5	5	5	
..	..	200	R-K-O	25⅝	20⅝	20⅝	

Picture Distribs Asked to Share In R-K-O National Ad Campaigns

R-K-O theatre department, as an exhibitor, has petitioned the picture producers from which it buys product, including Radio Pictures, to share equally in the expenses of national exploitation of all pictures. The companies, besides Radio, are Pathe, Columbia and Universal.

Claim of R-K-O in making the demand is that since all films are played on percentage in the R-K-O theatres, national exploitation is as beneficial for the distributors as for the theatres.

R-K-O has established a national exploitation bureau for pictures, with Jack Hess in charge. Hess was brought to New York from Chicago, where he had been in command of R-K-O theatre publicity for the west.

Hess, under R-K-O's direction, is reported obliged to formulate national exploitation campaigns for all pictures booked for playing by R-K-O, with nature of the campaigns to be guided by merits of the films, regardless of brand.

This mainly involves newspaper ad placements, featuring the "run of the paper" type of daily advertising. The distribs are requested by R-K-O to share 50% of such expenditures. On pictures warranting that amount of plugging, the distribs will be asked to share in exploitation for as high as $40,000, taking in the advertising nationally, with R-K-O to contribute the same amount.

Radio, Pathe and Columbia are said to have agreed to the proposition. Universal is reported as practically sold.

TRADE PAPER DEALS REPORTED CLOSING

Within another week Martin Quigley may have his trade paper acquisitioning completed and functioning, it is reported. Already the "Daily Review" in New York is in its second week as a Quigley publication and everyone, including Arthur James and Jimmie Cron, seems satisfied.

The 'Herald-World' publisher is not stopping with 'Motion Picture News,' final details for which are now being handled. He is set upon being represented along the West Coast by a daily. There are two out there now, one scarcely known, and the other not much better, but both handicapped by red ink. Quigley, who is reputed wealthy in his own name, will probably start a third daily film paper for Hollywood.

Calvin Brown, former executive vice president of Pathe, is interested in the trade paper merger. A personal friend of Quigley's for years, Brown, it is disclosed, also played an important part in Quigley's negotiations for the "Moving Picture World," now titled with the "Herald," four years ago.

At the offices of the "News" all reports were denied.

Incorporations

CALIFORNIA

Los Angeles, Dec. 2.

Wilshire Mountain Trout Co., Ltd., County of Los Angeles. Capital stock $50,000, subscribed $300. D. E. Zbindfu, E. C. Myers, R. H. Myers.

Animated Pictures Corp., Ltd., County of Los Angeles. Capital stock $20,000, subscribed $500. Ubbe E. Iwwerke, Mildred S. Iwwerke, Carl W. Stalling, Win Smith, Emil Offeman.

Owl Amusement Co., Ltd., County of Los Angeles. Capital stock $50,000, subscribed $3. Ray D. Rawson, Clifford E. Hughes, Laura Sandquist.

Sacramento, Dec. 2.

Consolidated Amusement Society, County of Los Angeles; no capital stock. Victor Connors, Irene L. Selvidge, Arthur E. Delmore.

Teatro Hidalgo, Ltd., County of Los Angeles; capital stock $10,000, subscribed $30. Harry E. Ewing, Ruth S. Ewing, Odilon Ybarra.

Bennett Pictures Corp. Ltd., County of Los Angeles; capital stock 1,000 shares, none subscribed. J. Redmann, L. Tayner, M. Goodman.

Freeman Lang Enterprises, Inc., Ltd., County of Los Angeles; capital stock $150,000, subscribed $500. Freeman Lang, Nick Stuart, E. K. Barnes, Archie Josephson, C. Bert de Blin.

Canada Indie Co. Earns Increased Net Profit

Toronto, Dec. 2.

Net earnings of United Amusements, operators of 20 theatres in eastern Canada, was $3.75 per common share, compared with $3.41 last year.

Surplus was $724,200, increase of $113,400. Net profit was $296,452. Last year it was $270,440.

United Amusements is an independent organization affiliated with Famous Players-Can. F. P. holds a minority block of stock. It tried to get control some time ago, but offer turned down.

Selig on Spot

Los Angeles, Dec. 2.

Col. Wm. N. Selig is cited to appear at the court house next Monday (8), and tell what he has in the way of property.

Order was obtained by Exclusive Features, Inc., New York corporation, which holds a judgment for $13,821 against the Selig Polyscope Co., Inc.

The judgment handed down last April settled a distribution argument that started in 1922 when Exclusive Features demanded an injunction against the sale of Selig features and comedies to any other distributor.

JUDGMENTS

John Swanstrom, Connolly & Swanstrom, Princess Charming, Inc., Selva & Son, $1,242 (dancing shoes).

Coney Island Stadium, Inc., et al., Glens Falls Indemnity Co., $2,719.

BANKRUPTCIES

Roxy Music Stores, Inc., 1715 Broadway.

U's "Iron Man"

Hollywood, Dec. 2.

Universal has bought "The Iron Man," by W. R. Burnett, author of "Saint Johnson," also owned by U. Tod Browning will direct.

Publix Figuring on 10 New Weeks for Stage Shows; Fox-WB Also Add Acts

The human angle on the stage as an important adjunct to screen fare is receiving more consideration in large film theatres throughout the country than ever before. Where the tendency at the beginning of 30 was to cut the stage fare and depend upon the picture for as near 100% of the entertainment as possible, the end of 1930 is exactly the reverse. The new year may usher in an all-time maximum for top-notch acts on bookings which can exceed in duration some of the longest secured in the hey day of vaudeville.

Paramount-Publix, Fox, and Warners are all preaning for stage amplification of their biggest screens. P-P is considering introducing presentations in 10 new spots shortly after Jan. 1. At the present time units are booked for 29 weeks with only a three-week layoff. This means that 26 key houses are included in the run, eight more than P-P had last January, when it was making efforts to reduce even that number.

Fox, in addition to its Fanchon-Marco activity, is reported preparing to bring its total of combo houses this side of the Mississippi to 60.

Warners, in competitive spots, and despite an early inclination to shelve vaude, is being forced to go for livestock. While, officially, the film still asserts itself as being all for the picture, the number of WB houses playing is admitted to be increasing. The Brothers, still in the acquiring state, have a few months to go before their general theatre policy can hope to be standardized.

Competition Doing It

Competition is generally conceded responsible for the consideration acts are now receiving. Fox and R-K-O on Coast, drew Publix into sending its best talent Pacific-ward.

This circuit may soon be extended from 29 to 39 weeks, and among the houses given as prospects for stage attention in the 10 additional cities are those in Birmingham, Atlanta, and Kansas City.

HUGHES DEALING WITH PAR FOR 4 RELEASES

Hollywood, Dec. 2.

With 10 stories tied up and only three to be produced on his UA contract, Howard Hughes is dickering with Paramount for the release of at least four pictures following.

"Aces Up," "Front Page" and "Scarface" are now being rewritten, with "Queer People" not slated for adaptation or dialog.

Gag Crew on Cutouts

Hollywood, Dec. 2.

Clyde Bruckner, Feliz Adler and Lex Neal, Harold Lloyd's gag crew, have been engaged to write the comedy for "Aces Up." It's Howard Hughes' comedy to be made around cut outs from "Hell's Angels."

William Seiter directing.

DELAY ON "MOON"

Hollywood, Dec. 2.

Paramount is held up on its filmization of "June Moon" through the part of the piano player not being set.

While tests of Harry Rosenthal, creator of the part, have been okayed, it's improbable that he can keep the screen date because the show is still on the road in the east. Meanwhile, Par. is testing Murray Smith, who played the character in the coast legit company.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

Censors Never Agree; Reports Only in Mind, Says Theatres' Atty.

Indianapolis, Dec. 2.

Censors cut scenes from pictures to make their reports sufficiently impressive rather than to make them pure and wholesome, charged Charles R. Metzger, attorney for Associated Theatre Owners of Indiana, in an address here before the Service Club.

"Of the seven states having censorship boards no two agree on the scenes to be eliminated from pictures," Metzger pointed out in his criticism of the censorship plan.

Recalling that in 1909, when the censorship board was established in Chicago, it was predicted that through the censoring of motion pictures, crime would be eliminated, Metzger said.

"Look at Chicago today," he said, "and it has the most rigid censorship rules in the country."

Percentage Producing

(Continued from page 3)

first time, generally, complete team work in the making of pictures.

35% More

In what pro rata the talent split will be divided isn't mentioned. It is said a director can increase his income by the percentage method of not less than 35%, with the star securing about the same increase over what would have been the regular flat salary of either for that picture, while the author for the first time will be on a royalty basis, the same as though writing for the stage.

It is not contemplated from the account to guarantee either of three on percentage any substantial sum, against the royalty. It will be a pure percentage arrangement as an incentive for all to get together and do their utmost for the picture that will reflect in the box office. In fact the new scheme is referred to as a box office angle for the first time for talent. While the picture is in the making either one of the persons in on percentage in it will be allowed a moderate drawing account weekly, if requested, with that weekly advance to be charged against their share of the gross.

At present it requires a talker to tour the world and make a complete rental return around 20 months. In the U. S. and Canada the first return will be secured and a probable royalty payment within 100 to 120 days after general release.

Partners

So far no opinion has been heard expressed by the talent involved. It is anticipated by the producers, according to reports, that the directors, stars and authors will readily take to the plan, since it actually makes them partners in the pictures they contribute too, while the authors, for the first time in pictures, will go on the royalty return they seem to believe, from stage tradition, is a portion of their work.

In inside circles here the entire plan is hailed as a probable solution to many of the studios' present problems. Its first effect, from reports, will be to weed out the decayed or old styled director. The percentage payment it is believed will be a great urge to the younger directors and stars.

In years past the percentage idea with silents was tried in a way, principally by Metro, but with directors only. It was not successful in keeping down the cost of production. That failure is thought to have been caused through Metro in those days having guaranteed the director his usual salary, on top of the percentage split, resulting in the director merely figuring the picture percentage engagement the same as any other, since his regular money was secure.

Production waste up to $15,000,000 annually in this colony is not contradicted by studio heads. Some says it is a conservative estimate. It is also claimed to be unavoidable under the present production systems. The percentage plan will largely correct this, it is stated, and the best informed appear to agree with that opinion.

1st Runs on Broadway

Subject to Change

Week Dec. 5

Paramount—"Follow Leader" (Par).

Globe — "Boudoir Diplomat" (U).

Capitol — "Remote Control" (M-G-M).

Rivoli—"Morocco" (Par).

Strand—"Scarlet Pages". (WB).

Winter Garden — "Mother's Cry" (WB) (4).

Rialto—"Blue Angel" (Ufa) (4).

Mayfair—"Sin Takes Holiday" (Pathe).

Cohan—"Yellow Mask" (B. I. P.).

Week Dec. 12

Paramount—"Only Saps Work" (Par).

Globe — "Boudoir Diplomat" (U).

Capitol — "Way of Salior" (M-G-M).

Rivoli—"Royal Family" (Par) (11).

Strand—"The Gorilla" (WB).

Winter Garden — "Mother's Cry" (WB).

Rialto—"Blue Angel" (Ufa).

Mayfair—"Sin Takes Holiday" (Pathe).

$2 Pictures

"Viennese Night" (WB) (Warners).

"Hell's Angels" (UA) (Criterion).

"Hell's Angels" (UA) (Gaiety).

"War Nurse" (M-G-M) (Astor).

"Kismet" (WB) (Hollywood).

RADIOING FOR PICTURE CO.'S ON LOCATION

Washington, Dec. 2.

An unusual privilege extended by the government has just been granted picture companies engaged on production in remote areas. Short wave radio facilities, where no other means of communication are available, are placed at the disposal of the picture people by the Federal Radio Commission.

To enable them to maintain communication between their studios and parties on location the commission amended a previous general order (No. 74) having to do with the allocation of frequencies in the continental short wave band. Two frequencies—1,552 and 1,556 kilocycles—once reserved for ship and coastal stations are now available "for temporary use in connection with the production of motion pictures."

5 War Heroes

Hollywood, Dec. 2.

Pathe is not shelving "Beyond Victory," the quintuple war story, but is retaining most of the James Gleason portions and has assigned Gleason to do added sequences.

Original story of five war heroes, each recounting his martial experiences, resulted in Pathe finding it virtually had five different pictures on its hands.

E. H. Griffith will direct the added sequences.

Gleason is almost set for the fresh reporter part in "Front Page" (Hughes), played by Lee Tracy in original stage production.

L. A. to N. Y.

Arthur F. Driscoll.
Evelyn Wilson.
Adolph Zukor.
Marlene Deitrich.

N. Y. to L. A.

Myron Selznick
W. R. Sheehan
H. B. Franklin
Jeanette MacDonald.
Joe Pincus
Mr. and Mrs. Albert Lewin

The Social Side of Filmdom

(In the East)

By Joe Hoffman

Fox basketball squad accounted for its fourth straight victory Nov. 26, when the ERPI team was met and conquered 36-6. Tubby Plotkin and Willie Cohen showed some smart playing for the Fox five, which plays R-K-O in the initial film league contest tonight (3) aboard the U. S. S. "Illinois." Warners quintet, going great guns recently, meets Pathe also tonight at the same place.

By winning two bowling games out of three from General Sales, Publicity maintained its four-game lead in the Fox bowling tourney last Wednesday (26). Auditing No. 1, in second place, also won two of their three games. Standing of teams to date is:

	Won.	Lost.
Publicity	17	4
Auditing No. 1	13	8
Fox Theatres No. 1	11	10
Play Date	10	11
Auditing No. 2	10	11
General Sales	10	11
Fox Theatres No. 2	9	12
Laboratory	4	17

Fred Rath's Play

Fox home office personnel extended congratulations last week to Fred Rath, of the advertising and publicity staff, upon the premiere of his play, "First Night," which opened at the Eltinge Nov. 26. And what's more, the Foxites are turning out in a body to see the play and root for their favorite playwright.

Tiffany

Jessie MacDonald and Gladys Mooney, two newcomers in the Tiffany family, arrived just in time for the holidays...Ed Stapleton, the best loved man at Tiffany on Thursdays, celebrated his fourth wedding anniversary...Phyllis Goodman, who recently took the fatal step, refuses to lose her identity for mere man. She's still Phyllis Goodman...Charlotte Baker is the owner of a poodle dog, and says the mutt keeps her awake nights.

Fox

A lovely addition has been made recently to the personnel of the accounting department. Her name is Gladys Wees—and guess what? She lithps!...Solomon Gilbert Bronitsky, reprint teller, has a pash for wearing green suits...Somebody broke an egg in the pocket of Paul Franke, draftsman, which burned him so much he fried it...The dramatic urge among Foxites has led to the organization of the Fox Film Frolickers...Sam Schlein, former captain of the C. C. N. Y. basketball team, is serving likewise for the Fox quintet...Ralph D. Whitmore, foreman of the machine shop, was at one time professor of mechanical engineering at the Imperial Tsing Hua College, Peking...Morton Sellner sends a telegram to his g. f. saying he can't meet her, and the operator signed it Moron Sellner. The g. f. doesn't like gags, and gave Moron air...Lillian Nitzberg tells strangers her surname is Pittsburgh. ...Willie Tippner was unanimously nominated the sheik of the purchasing dept...Agnes Murphy is back on the job and got a heavy welcome... Maurice Spencer was a wrestler and football man for the U. of P. in his heyday...Florence Gilbert didn't want her engagement to a certain young doctor to leak out...John Whidding writes some swell poetry.

First issue of the Fox A. C. news was distributed last week. Newsy two-page sheet of the latest gossip about the club members and club. Snappily titled "Fox Flashes." Staff getting out the sheet: Fred Bullock, Milton Rosenfeld, Davis Sorokin, Morton Sellner and Milton Green, with Hettie Gray Baker, E. H. Collins and Alan E. Freedman as the council representatives.

Staff will publish the organ now and then, but did such a good job with the first they will probably be called upon to get out a second sooner than they think, with regular dated issues to follow.

Columbians' Mask

Columbians, social Columbia, staged a smash masque party at the Hotel Manger Thanksgiving Eve. Richard Cromwell appeared. Jeanne Dressler got the first dance with him. Clarence Slenker was full of smiles when Richard called out No. 164 as the winner of the 15-pound turkey, raffled off free. Four prizes were awarded for ingenious costumes for boys and girls. Ruth Cohen as Mickey Mouse walked off with first prize. Rose Handler, draped in towels, soap, toothbrush, bath sponge and other things of the same sort and tagged as the "Saturday Night Kid," gleefully accepted second place. Charlott Stearns impersonated "Charley's Aunt," even to the extent of smoking a cigar. Harry Foster, among the unfair sex, won a nifty cigaret lighter that worked by virtue of his bear outfit. Ben Fox copped second as a bedraggled football player just out of a battle royal.

A Wise Crack

Fay Rothman pulled a Will Morrissey all evening, making crack after crack about every one, all in fun. Best was about Floyd Weber, office manager. Ray said if she had the power she would make Floyd president of this country, because he can find more work for the idle than any other man.

Members were admitted gratis, the necessary dough coming from the execs and the club treasury. Another plume goes for Jeanne Dressler for the manner in which the affair was run off.

Now everybody is getting ready for the big feed and shuffle at the Hotel Astor, Feb. 14, which will be formal.

Warners

Phil Narod getting his $3 discount at a tailoring shop....Harry Keppekin, Stanley reception lad, doing a Nurmi with an important document in his hand....Abbey Puskin exaggerating his basketball plays ....Whatever happened to Billy (Gilbert Golden) girl of the "Times"?....Some members reminiscing about the send-off for Sulvia (S. C. Einfeld) Gutterman ere her espousal....Also Gerry (Foreign) Keyeser's trip up to the altar and that honeymoon to sunny Bermuda....Claire Bronson won't tell off-color gags; she writes them.... Those dressy suits that Larry Golob effects with fancy lapels up to here ....Lewis Dennis wishing the newlywed Miss Neibel much happiness ....Lee Goldberg and her brilliantly colored gown....Herb Crooker writing a novel which may reach the stands; he authored "Hollywood Murder Mystery," listed among the best sellers....Elsie Pronhagen may join the "Gaieties" if starred.... George Bilson rushing to the A. M. P. A. meeting....Harry Zapf with an apologetic friendly smile and Jim Brennan returning same.... Florence (Stencil Dept.) Green and her friendly "fences"...."Telegraph" Lerner shooting wires to the Coast ....Keyes hurrying to his new quarters....Morty Levin, relays Miss Goldberg of the Hollywood theatre, secretly married last July ....Two well-liked in the Warner Club—Archie Van Leer and Eddie Bonns....One of the better known film organizations has made some tempting overtures to Al Zimbalist for a short story which A. P. Waxman's assistant authored....Warner members extending congratulations to Johnny Maxwell on his recent marriage. Asked whether he was improving financially after the ceremonies, he replied, "Yes; my wife demanded money the first day, and I've been advancing steadily ever since"....Bill Muller, chairman of the Warner Club theatrical committee, reports the second edition of the "Warner Club Gaieties" will get under way within a week or so....Warner Club basketball team won a grudge game against the Continental Accessories Friday (28); victors donated their $25 winnings to the unemployment fund of New York.

Metro

Did Flo Ehrlich cop the booby prize at Rose Klein's bridge Sunday night?...Half pint Hattie T. Hecht choice for mascot of the basketball team...J. S. MacLeod's hankies look more like tablecloths ...Hyman Klein has a "poiple" suit...Ruth Lewis, Rose Morgan and Rose Klein go Turkish bathing every Tuesday night at the Penn ...Rita McCarthy just moved across the street from "Benny the Tailor"...Eddie Aaron is becoming more and more popular as the Christmas holidays approach...Selvyn Levinson, personal answer to any maiden's prayer, is back in town...Who is H. Postman's redheaded g. f.?...Fred Quimby likes to eat apples...Rose Morgan's current passion is parsimmons... Jeanne New Neuwirth almost lost a turkey...Now the football season is over Morris Alin will have to get a new Saturday p. m. pasttime... Norman Kaphan now suggests a rifle club...With such spots as Hal Burrows, Johnny Held, Jr., and Val Lewton, they should fare well... Paper called the "Mimeographic" compiled by the mimeographic dept. boys, will again be circulated ...As late in the season as this may be, the girls are still playing pony golf...Due to the length of Don Clarke's dining room table he will install phones at each end... One of Frank Sanfillipppo's main ambitions is to make wood cuts like John Held, Jr's....A courteous office boy is Kenneth Crane...Mary Ryan just mentioned.

Tanar and G. T. P.

Los Angeles, Dec. 2.

Len Roos, vice-president of the Tanar Company, indie sound recorders and manufacturers of the Tanar portable sound unit, left here Sunday (30) for New York. It's understood Roos left on a deal whereby General Talking Pictures may take over Tanar.

Lee DeForest is associated with Tanar as consulting engineer.

Texas Indies Turn and Form Against Houston's Horowitz Mess

Dallas, Dec. 2.

Some 50 indies called a mass meeting yesterday to start the first fireworks against Will Horowitz's suicide campaign for Texas censorship.

The indies, representing geographically the entire state, and headed by R. L. Walker, lawyer-exhib, and Sam Hefley, exhib-legislator, both on the directors' board of Texas allied states, organized what is to be known as the Motion Picture Theatre Owners' Protective Assn. of Texas. Its chief aim is to whip Horwitz at his own game.

The indies are plenty hot, first because they accuse H. A. Cole, former prexy of Texas Allied, of having declined renomination in October because Horwitz offered him a job as manager at $5,000 a year and assurance that "I'll see to it that you get it." Furthermore, Horwitz is alleged to have sent threatening wires to allied members to drop in line or take the gaff from local pressure from churches and femme clubs.

Districts Out

Local film exchanges and representatives of both Publix and R-K-O were present at the meeting but motion to have distribs in on the move was batted down. Indies figured P-P and R-K-O can do plenty of fighting alone, and Horwitz might have the axe on them with the gag that they in turn had "sold out" to the distribs to raise campaign money.

Robb & Rowley, largest indie circuit in Texas, with around 75 houses, has joined the indies with W. G. Underwood, one of R. & R.'s big shots, on directors' board. Just how much financial support R. & R. will give the cause is uncertain, but certain that they can give Horwitzism plenty of trouble.

Hiding

Present modus operandi will likely involve educating Texas public on Horowitz's personal squabble with P-P in Houston and his attempt to hide selfish motives by a smoke screen of women's clubs and churches.

To raise initial operation cost, indies assessed themselves dues ranging from $5 to $50 per, according to size of towns, similar to Allied's financing plan. Majority of the indies also figure that state censorship would cinch Texas' famed Sunday law, against which exhibs have spent considerable for four years. In Houston, Horwitz's ads are cooling down and less frequent. Report is Cole has brought pressure on Horwitz figuring the mess is going too far.

U. A. BUILDING, AND HUGHES, TOO

Los Angeles, Dec. 2.

United Artists is prepared to proceed with its announced theatre building campaign on the Pacific Slope, but in what numbers is a question.

Howard Hughes may also start to build a house here or there, it is reported, but entirely on his own. The near-partnership of Jos. M. Schenck and Hughes has evaporated.

It is not thought that Schenck for U. A. will attempt to extensively build at present, but rather select a few choice towns in the west for the U. A. product.

"WHOOPEE' FIRST H.O. AT LOEW'S, TORONTO

Toronto, Dec. 2.

For the first time since Loew's opened here 17 years ago a picture was held over for a second week.

The film was "Whoopee" (UA).

Par. Wants "Dishonorable"

Hollywood, Dec. 2.

Paramount is interested in "Strictly Dishonorable," to which Universal has screen rights, as a probable talker for Maurice Chevalier. As yet Par has not approached the other studio, but is mulling it over.

Universal paid $165,000 for "Dishonorable," with John Boles considered for the top spot.

WB'S DIRECT B.O. TEST ON ITS OWN WIDE FILM

Los Angeles, Dec. 2.

The chance to directly test the box office value of wide film will come up here when Warners sends "The Lash" (formerly "Adios") into both its local houses in 65 and 35-mm. (standard) widths.

WB's Vitascope (65) print of this picture will play the Hollywood while the standard reels will be screened at the Downtown. Feature is due to open in both houses Christmas Day.

If the difference is too much in favor of the wide screen at the Hollywood, a 65mm. print will be substituted at the Downtown.

UA AFTER 3 GLENDALE HOUSES AS FIRST MOVE

Los Angeles, Dec. 2.

First theatre deal by Joe Schenck in organizing his United Artists theatre string out here is expected to be closed this week, UA either buying Carl Young's indie houses in Glendale, Cal., or taking Young in under partnership. An outright buy is the most likely.

Young is reported asking $150,000 as a first payment for his three houses. These are the California, seating 800; Cosmo, 400, and a new house, to open around the holidays, accommodating 900.

Glendale is a Fox West Coast stronghold and a Los Angeles suburban town getting pictures under local zoning plan immediately following L. A. first runs. Young's product franchises are all with independents outside of Warners and First National.

ERPI Wins Decision On Infringement Case

San Antonio, Dec. 2.

Judge Worth in Federal Court Friday (28) dismissed the patent infringement suit brought by Aleograph Company against ERPI on the grounds that the plaintiffs had presented no cause for action. The validity of the patents involved were not gone into by the Court and the decision was rendered from the bench.

The trial opened Monday (24).

Aleograph asked for an accounting and sought an injunction to prevent ERPI from utilizing the disc method of talker projection.

Attorneys Woodward and Ashton, of Western Electric counsel, represented ERPI. They argued that the Aleograph patent was invalid as being inoperative and not accomplishing anything new and useful in result.

Ad. Co. Gives Contract For 100 One-Reelers

Hollywood, Dec. 2.

Wiliam Lackey, indie producer, has been given a contract for 100 advertising shorts by the Alexander Advertising Co. of Denver for the coming year. Alexander formerly produced its own pictures, but closed down its studio when silents went out.

Shorts will be one-reelers, each with a picture name. Three different products will be advertised in each reel. Sales talks will be in the form of black-outs, with the local dealers names on a title card at the end of each gag.

Sheehan Returns West

Winnie Sheehan left New York Saturday after being east for two weeks. He arrives in Los Angeles today (3), having stopped over Sunday in Chicago to confer with Harley L. Clarke.

Accompanying Sheehan is Joe Pincus, Fox's N. Y. caster, who will remain on the Coast for several months.

New Color Process Feb. 1

Hollywood, Dec. 2.

Consolidated Laboratory states its new color process will be ready for producers Feb. 1, 1931.

MAYFAIR'S WIDE SCREEN

Radio's "Danger Lights" Will Appear on Spoor Invention for First Time in New York

George Spoor's wide screen, adopted by R-K-O for wide film in any of its theatres, will first show in New York, following the current run of "Sin Takes a Holiday" at the Mayfair. The picture for the occasion is "Danger Lights," Radio Pictures. It is a railroad story.

Only other showing publicly of the Spoor screen and "Lights" was at the State-Lake, Chicago.

"Sin," Pathe, may stay at the Mayfair for three weeks or longer.

RKO-PATHE BUY NOW ALL SET BY BOTH SIDES

Both sides to the purchase of Pathe by R-K-O have agreed. The contracts are to be signed today (3) if they were not yesterday.

With the purchase at $5,000,000 reported, R-K-O will secure all of the Pathe assets excepting Pathe's stock holdings of the Dupont raw stock. Included in the assets are the players' contracts held by Pathe, its studio and sound news reel, besides library. Stars under contract to Pathe are Constance Bennett, Ann Harding, Helen Twelvetrees and William Boyd.

It is understood the Pathe New York staff, with Pathe continuing under its own name, will virtually remain undisturbed, other than that Ted O'Leary, Pathe gen. sales mgr., may leave. It is likely the Pathe sales exchanges will be consolidated with those of R-K-O.

Another report is that Lee Marcus, R-K-O gen. sales mgr., will succeed E. B. Derr as the Pathe president. Whether Derr remains as producer for R-K-O in charge of Pathe has not been determined, it is said.

Dupont Valuable

The Dupont stock to the amount of 49% is claimed to be Pathe's most valuable possession, and an income maker that will increase largely in the future as in the past. The Dupont concern has been exceedingly profitable.

Last week, when the R-K-O board meeting failed to ratify the Pathe deal, reports followed that other distributors were in the market for Pathe. These distribs are said, however, to have stated they did not care to interfere with any deal R-K-O has started and might want to go through with.

It is reported the transfer of Pathe to R-K-O will at once follow the approval of the Pathe stockholders. A Pathe stockholders' meeting will be called 20 days after notice is sent out.

Coast's 2d Foreign Version Spot Is in San Diego

Hollywood, Dec. 2.

The Balboa, Fox West Coast house in San Diego, dark several months, is reopening Dec. 5 to play Spanish versions exclusively. It's the second house on the Coast used for this purpose, the other being the California, Los Angeles.

Paramount foreign product has been booked solid, opening with "The Sea God." Premiere will be in the one and only Hollywood arc light style with personal appearances for Par's Spanish players.

Local Film Gags

Dallas, Dec. 2.

Hugh Jamieson, once in screen ad biz here, believes in sticking to an idea. With his biz punk, last summer, took a shot on making local film with native celebs. Said film pulled after three days of scheduled week at Capitol.

Now he's at San Marcos, south Texas school town, pulling the same stunt, using everything in his flicker from beaut contest and city dads to football scraps. Picture to show at Palace in that town Dec. 3-4.

If idea clicks with the smaller burg Jamieson will probably go after others like it.

Long Delays by Coloring on Film May Near-Erase All Color From Talkers During Season of '31-'32

If '31-'32 production schedules, tentatively set, are a criterion, then color is definitely shelved by the film industry. Every producer in the field is avoiding it. Warner Brothers, involved in the biggest color contract, is reported inside to be negotiating a compromise.

Color has already cost the industry millions. According to a survey, alleged to include every company, hues haven't added a single nickel to a picture. This survey was made by the Fox organization.

In Warner quarters it is estimated the angle of time, exclusive of all material charges, has during the past year and a half cost the industry an approximate $10,000,000. Brotherites substantiate their claims along this line by pointing to some of their pictures on the January and February release schedules which have been delayed a year solely because of the color angle, they say.

Universal, reported making 20 features for '31-'32 is off color. The rainbow job on "The King of Jazz" alone cost the company $300,000, it is disclosed.

Metro will follow the sister company in the color way, it is stated. Paramount is as positive in its declaration against tints as the other big companies.

Requirements

Until a process possessed of a clarity of definition not so far registered, also economical and easily and quickly applied, is discovered, there will be no more color in the industry than wide film. It is said the lesson learned by moving slowly on the giant screen has metamorphosed filmdom from a hectic, first-in-the-market idea of competition to one of conservatism when it comes to treating "new eras."

Color cameras have proven not only expensive but trying to the science of sound since their many gadgets have recorded static during filming.

Joseph Urban, celebrated stage constructionist for Ziegfeld and architect, is the latest to thumb down color. Despite the exclamations of his "show boss" several months ago about color, Urban, who has studied every process, voted for black and white in the Fox production of "East Lynn."

FOX NEWSREEL SPLITS EUROPE IN 2 PARTS

For its foreign service Fox Movietone Newsreel has adopted the Rhine as a dividing line. Having established a "publication" center in Berlin, this office now takes care of all countries east of the famous river while Paris headquarters stands responsible for all editions west of the Rhine. This is with the exception of England, served by British Movietone News.

Truman Talley, general manager of both the Fox and Hearst reels, recently returned to New York after spending three months abroad mapping out the new assignments. It is probable Talley will hereafter make two trips a year over there to keep in touch with a newsreel service which is now getting out 40 editions to include every country outside of Russia.

It is also reported that Eddie Reek, news editor of the Fox-Hearst reels in New York, may soon exchange places with Gerald Sanger, editor of British Movietone News. Understanding is that this interchange is but temporary and is merely to permit both men to pick up the angles here and there for future guidance.

1,500 Theatres Abroad

The Fox newsreel claim is that it is now serving between 1,200 and 1,500 theatres abroad with each country having its own special edition. This is being accomplished by about 20 sound trucks attached to the European organization, besides five more trucks scattered across the Far East and Australia. Five of these trucks are in France, England has four trucks and Germany also has five.

Unexpired contracts abroad are the only spots still getting silent newsreel footage from Fox, with these spools being as much "magazine" as news.

The European executive lineup now stands as Ben Meggins, European director; Gerald Sanger, British editor; Russell Muth, German editor, and Harry Lawrence in the same post for France. For the States the departmental heads remain the same with Talley as general manager, E. L. Harvey managing editor for Fox, M. D. Clofine managing editor for Hearst and Eddie Reek news editor for both reels.

Paris, Nov. 24.

Pathe Natan newsreel, shown for several months at the Paramount in lieu of Fox newsreel, will shortly disappear from the house.

Fox reel, unreservedly acknowledged top in France, is already back at the local Paramount and Paramount's Marseilles theatre.

Roxy Back at Roxy

S. L. Rothafel resumed active charge of the Roxy theatre Monday (1). He returned Sunday from eight week abroad.

His supervision includes the stage upon which, it is understood, he will produce the show for Christmas Week, become the past few years the nearest thing New York knows to the annual pantomimes in England.

As far as known there is nothing certain on Rothafel's anticipated switch to RCA or the date thereof. At the time this move was first reported, it was believed the theatre director would abbreviate his contract with the big house to take charge of all broadcasting programs for RCA. Roxy will probably depart around Jan. 1, 1931, to take up his new radio post.

Roxy's for Serials

Serials have proven so big in the biggest house in the U. S. that the Roxy (biggest) has booked in the Universal serial "Fingerprints" to follow "The Indians Are Coming." Second serial follows "Indians," Dec. 29, to be played every Saturday matinee and supper show until its conclusion.

U A TAKES CRI-GAIETY FOR DOUG AND RONALD

United Artists has taken both the Criterion and Gaiety theatres for two of its new pictures which are to have $2 displays on Broadway.

"Devil to Pay," the Ronald Colman film, will debut at the Gaiety Dec. 18, and "Reaching for the Moon," the Fairbanks-Bebe Daniels picture, is to open at the Criterion Dec. 29. Securance of this latter house send "Royal Family" (Par) to the Rivoli for a grind run.

"Hell's Angels" will move out to make room for the incoming duo, and the Caddo film will play four "subway circuit" houses during the holidays on a twice daily basis. United Artists is also handling the latter bookings.

The Rogans Are Better

Chicago, Dec. 2.

Mrs. Roy Rogan, wife of the Publix district manager in Joliet, was pronounced out of danger Monday (1) after a serious auto accident last week. It was feared she would lose her sight.

Rogan is also rapidly recovering.

Censor Says He'll Ride On Hays Code—Portland

Portland, Ore., Dec. 2.

The Hays code is now the rule for this burg's censor board. Bob Mount, censor chairman, heckled by church folk for stricter censorship, stood pat on the Hays dictum.

Mount told viewers to interpret the code with reasonable regard for picture needs. That settles the petition of 15,000 names to clamp on the lid.

LIGHTNIN'

Fox production and release. Starring Will Rogers. Directed by Henry King. Adapted from the play of the same name by Frank Bacon and Winchell Smith and produced by John Golden. Photographer, Chester Lyons. Running time, 94 minutes. At the Roxy, New York, week Nov. 28.

"Lightnin'" Bill Jones.....Will Rogers
Mrs Jones.....Louise Dresser
John Marvin.....Joel McCrea
Milly.....Helen Cohan
Mrs. Lower.....Sharon Lynn
Lem Townsend.....J. M. Kerrigan
Thomas, a lawyer.....Jason Robards
Margaret Davis.....Ruth Warren
Diana.....Joyce Compton
Ronald.....Rex Bell
Sheriff.....Frank Campeau
Zeb.....Luke Cosgrave
Walter Lannon.....Thomas Jefferson
Mrs Brooks.....Goodee Montgomery
Monte Winslow.....Phil Tead
Everett Hammond.....Walter Percival
Mrs. Thatcher.....Charlotte Walker

Will Rogers creates anew for another generation the classic figure of Lightnin' Bill Jones, his first legitimate character role, and at the same time reveals a new Will Rogers, a player of mellow humor and fascinating, artless charm.

The screen play is a production of the highest quality in all its phases, a picture of compelling merit and, first of all, a happy introduction of the Oklahoma wit as an actor of opulent humor and heart appeal. That it can fail of important returns doesn't seem possible.

The screen for once has done ample justice to a play of fine tradition, both in its celluloid interpreter and in the spirit of its translation to the new medium.

Frank Bacon produced the play at the New York Gaiety in late August, 1918; it broke all run records there and afterward simply devastated the country. All that made it achieve the outstanding success of its generation is intrinsically present in the new film version, with Rogers an honorable successor to its creator, Frank Bacon, who was appearing in the piece on the road when he died.

The story is that Rogers had yearned for years to do "Lightnin'" because the part was his pet fascination. Thus the playing was a labor of love, and Rogers' achievement in it reflects as much.

Here's one old play that can't be called "old-fashioned," for the blending of sage philosophy and child-like naivette that go into the wisdom of Lightnin' hasn't any age or era. Play is a composite of haw-haw comedy and a peculiar twist of drollery that encourages a lump in the throat.

There is the scene where Lightnin' discourses solemnly with a bevy of fluttering Reno divorcees the ins and outs of alimony, and it's a gem for homely philosophy. There's also Lightnin's epic tale of how he "drove a swarm of bees across the prairie in the dead of winter without losing a single bee." The play is a mine of artless nonsense of the same sort, rising to the final scene, old Bill in court, where his devoted but headstrong wife has been inveigled into a divorce suit. Here is a bit of action that plays unerringly upon the heartstrings, with Rogers handling it for every ounce of appeal.

It was to be expected that Rogers would make the most of the comedy, but his shrewd shading of sentimental passages puts the finishing touch to a picture that is a stimulating emotional experience.

An almost flawless group of players backs up the main character; first in importance and contributing force to the whole picture is Louise Dresser playing Mrs. Jones, adding a new and engaging portrait to her extensive gallery. Joel McCrea and Helen Cohan, juvenile and ingenue, fit trimly into the picture, with subsidiary comedy types neatly played by Frank Campeau as the Sheriff, who can never catch his man on the right side of the California-Nevada line that runs through the Jones hotel, and Luke Cosgrave playing the decrepit Zeb, the octogenarian bellhop. It's Miss Cohan's (George's daughter) first screen role.

A number of fluttering divorcees range in and out, supplying a contrast to the homely domesticity of the humdrum Joneses, without ever getting into the picture except by unspoken suggestion. As an illustration of the restraint that went into the making of the screen version, one detail speaks volumes. There is a mountain lake near the Jones hotel where the gay wives-not-to-be go bathing, and the circumstance is referred to once or twice.

Opportunity is ready made for the display of plenty of one-piece bathing suit displays so dear to the hearts of film makers, but the opportunity is never employed. The beauty parade is always off stage and unimportantly invisible except as an unseen detail.

Picture was taken at and around Lake Tahoe, actually close to the Nevada-California state line, the story's real locale, and the picture is full of scenic splendors that are breath-taking. *Rush.*

LOTTERY BRIDE

(With Songs)

United Artists production and release. Directed by Paul Stein. Production credited to Arthur Hammerstein. Featuring Jeanette MacDonald, John Garrick, Joe E. Brown. Original story by Herbert Stothart. Adaptation by Horace Jackson. Continuity and dialog by Howard Emmett Rogers. Music by Rudolph Friml and musical arrangement by Hugo Riesenfeld. At Rialto, New York, Nov. 28, indef., on grind. Running time, 85 minutes.

Jenny.....Jeanette MacDonald
Chris.....John Garrick
Hoke.....Joe E. Brown
Hilda.....Zazu Pitts
Olaf.....Robert Chisholm
Alberto.....Joseph Macaulay
Boris.....Harry Gribbon
Nels.....Carroll Nye

Theatrically, this is nondescript. Just a hopeless potpourri of meller, comedy and operatic situations with a couple score of songs and choruses.

Plus all this, there isn't a worthwhile performance in the entire cast, even Joey Brown flattening into the general jumble of pitched and lazily artificial hoke. Only don't-care theatres can safely venture this one in their bookings.

The story and dialog include every bromide in an effort to be "novel." The actors use their hands, sing without provocation, and make all kinds of grimaces. With some of the recording, which is raspy, the melody end of this production reminds of little Singing Nellie's first audition for the town hall.

Rudolph Friml composed some numbers that if sung under the proper circumstances, and with less machine-gun-like staccatoness of introduction, would be impressive.

The rescue scene had to be in color. That emphasized the badness of the entire production. But while color was underway, Stein had to okay an illusion of the cafe girls in heaven. Then Chris shouted:

"It's madness."

And Olaf, a Pagliacci in cowskin, retorts: "It's hopeless. We're lost." *Waly.*

VIENNESE NIGHTS

(With Songs)
(In Color)

Warner Bros. production and release. Original musical romance, written by Sigmund Romberg and Oscar Hammerstein II. Directed by Alan Crosland. At Warner theatre, New York, opening Nov. 26, indef., twice daily at $2 top. Running time, 105 minutes.

Otto.....Alexander Gray
Elsa.....Vivienne Segal
Hocher.....Jean Hersholt
Franz.....Walter Pidgeon
Greti.....Louise Fazenda
Barbara.....Alice Day
Gus.....Bert Roach
Mary.....June Purcell
Bill.....Milton Douglas

If this pretty and clean musical romance, with pleasing music, does not get over, it will settle any question at present as to whether the theatre-going public wants musical talkers. On Broadway at $2 where "Viennese Nights" is current at the Warner theatre, is not the test, however. That test is to come with the general release.

At the premiere the house seemed divided, although there was substantial applause at the picture's end, unusual nowadays in picture theatres. This picture should get over, it deserves to, for the screen story runs along smoothly and pleasantly, like a novel, broken into by the tunes that are a part of its score by Sigmund Romberg and Oscar Hammerstein II, who wrote the book and music of this original. At the conclusion of the performance both writers were called to the stage to briefly speak. Mr. Hammerstein mentioned the musical effort and originality of the pictured story, adding likewise that if "Viennese Nights" is not a success, Mr. Romberg and himself might as well retire from the film field until a demand returns.

The picture runs in four periods, 1880-1890-1900 and 1930, in two locales, Vienna and New York. There's nothing striking in the tory, except its complete abstinence from any possible sexy angle. That sort of a romance may also be tested in this talker. Many believe the purely romantic story may now have its chance, as interesting a wider range of film fans, taking in the young and old, as other than the flapper bunch that has doted so strongly on the sex picture angle.

The period of 50 years embraced includes three generations, with the first characters gradually aging, notably Vivienne Segal, who did better under her snow white hair than as the 17-year-old girl, something difficult for Miss Segal to illusionize, as she did not always take well on photography. Alexander Gary is opposite, until his death, past middle age. He's probably looking all right as the young musician in love with the girl who married a Baron instead of himself, but you must like blond men before liking Gray overmuchly in this picture. It was Gray's grandson who finally married Miss Segal's granddaughter, while the widowed and aged Baroness passed away with her memories, awakened by the symphony her early lover had composed and sung the words for her only 50 years before.

How Gray lost his sweetie may be a lesson for all men on the make. When the young Gray musician found the girl's father wanted her to marry the Baron, the adjutant of the regiment in which Gray was the drummer, Gray temporarily went off his nut. He had seen his girl go to the opera with the Baron. But she had intended telling the Baron his marriage idea was a flop, but waited until after the performance when the Baron's large party was in a fashionable restaurant. Wandering dazed-like through the streets, Gray sees the same restaurant and is about to enter when the starter tells him men without women not allowed. Saying he will fix that, Gray picks up a girl on the street and enters the place with her. By this time Gray is half-stewed. Noticing a party he knows, Gray sits down and slips the strange girl a hug just as Miss Segal has started to tell the Baron it's cold.

She gets a flash at the moment though of Gray, whom she intends to marry instead, and that hug business, whereupon Miss Segal tells the Baron the marriage thing is okay and gives Gray air on way out. That's in Vienna. They meet again 20 years later in New York, when both are married and have children, etc.

One excellent comedy scene is while the musician in his New York flat is still after that symphony with visions, otherwise double exposures, and his wife in bed bawling him plenty meantime for monkeying around music when a job in a pickle factory is waiting for him.

Plenty of good production all in acceptable color, direction beyond reproach, well assembled cast and everything, but it's a musical. Let's see. *Sime.*

Miniature Reviews

"College Lovers" (FN). Laughs here, but not consistent nor many. Story of light weight with no acting personality. Will need support and strong exploitation.

"Razlom" (Amkino). Russian film made in the Soviet and based on the revolution of 1917. Blunt stuff with nothing to recommend except cutting. Photography mostly bad.

"Lottery Bride" (UA). Something that even amateurs would be ashamed of. One of the very worst of the really very bad features released since sound.

"Sin Takes a Holiday" Real hit from Hollywood for any type of fan, meaning money picture.

"Fast and Loose" (Par). Light weight comedy lacking marquee strength in its cast. Familiar story of bored adolescence offset by neat work of legit players and its brisk pace. Normal quality footage as a whole which can't hope to better moderate grosses.

"Lightnin'" (Fox). Will Rogers playing the Frank Bacon classic old rascal up to the hilt. Notably strong release, with special references to a sterling performance by the star.

"Madonna of the Streets" (Col.) Ancient hoke and sombre photography on the Frisco waterfront. Appealing to certain type of womanhood with title an aiding draw to certain males. Fair programer.

Sin Takes a Holiday

Pathe production and release. Directed by Paul Stein. Story by Robert Milton. In cast: Constance Bennett, Basil Rathbone, Kenneth MacKenna, Zasu Pitts. At RKO Mayfair, New York, Nov. 28, indef on grind. Running time about 75 minutes.

Here is the nearest thing to all-round appeal for sophisticate and moron, for stenographer and society girl, for housewife and matron. It's a money bet taking in a box office sphere of rare generality, including Constance Bennett. It's one of the few real bull's-eyes which Hollywood scores annually by reason of this. Story is about a poor stenog in love with her boss, who goes through a sham marriage to get him out of a jam with an alimony huntress. And never a wrong phrase is uttered by this stenog, the blond Miss Bennett, who gets a chance to display some gorgeous evening gowns.

Not even by move or gesture is Haysism transgressed. There is a simple purity of surface throughout, and yet there is an insinuation in many of the lines and a suspense allow to mount through sheer cleverness of the situations and their handling. Sin does take a holiday in this. But the Parisian boulevards, hotel rooms, cafes and life aboard ship with champagne and cocktail parties in the smart Park avenue manner—they're all in it.

A nice girl can hold her audience just as tense if Miss Bennett's work in this is any criterion—and it should be. Disarming wise men with frankness is the theory of this writing. It comes out not only an achievement at the box office but one at which no censorious finger may be pointed.

Kenneth MacKenna and Basil Rathbone have the male leads, those of a divorce lawyer and rouistically inclined young men, respectively. *Waly.*

FAST AND LOOSE

Paramount production and release. Directed by Fred Newmeyer. Based on Avery Hopwood's play, "Best People." Made at the Long Island studio. Doris Anderson, adaptation; Preston Sturges, dialog; staged by Bertram Harrison. Cameraman, William Steiner. At the Paramount, New York, week of Nov. 28. Running time, 70 minutes.

Marion Lenox.....Miriam Hopkins
Alice O'Neil.....Carole Lombard
Bronson Lenox.....Frank Morgan
Henry Morgan.....Charles Starrett
Bertie Lenox.....Henry Wadsworth
Carrie Lenox.....Winifred Harris
George Grafton.....Herbert Yost
Lord Rockingham.....David Hutcheson
Millie Montgomery.....Ilka Chase

Frothy bit of celluloid practically void of names familiar to the film public, which will be its main box-office trouble. Otherwise, it's a pleasing release for light entertainment apt to have its worries in reaching average figures. It seems destined for a moderate career at best.

Detrimental angle of the story, which again rehashes the unruly children of wealth, is compensated for by the cast. In this respect it is Miriam Hopkins' first picture. This stage artiste plays tick-tack-toe with the camera, sometimes winning, sometimes losing, but the merit of her performance will be universally obvious. As is true of most of the legit girls, Miss Hopkins is adroit at light comedy, although her forte may be heavier subjects. It's likely that Miss Hopkins' future in pictures will rest with the camera boys, or executive supervision to see that the cameramen give her adequate attention. That she can be photographed is acknowledged by various shots in this footage.

Cast principals are almost entirely from the stage, with Charles Starrett opposite Miss Hopkins and Frank Morgan again playing the financier father. Carol Lombard is the only picture name which comes to mind in the lineup, although Ilka Chase, who can admit to previous Fox experience, is included.

Theme is aimed to split the interest between Marion and Bertie Lenox. Former is engaged to a theatric silly-ass and titled Englishman, while the boy is in love with an on-the-level chorus girl. Marion seeks an out on her prospective marriage for a title and grasps her chance when accidentally meeting young Morgan. Later discovery that he's merely a garage mechanic merely enhances the romance for her, and it's a grand mixup when the entire family meets in a roadhouse raid. The understanding father of the Lenox lad is incognito on a date with his son's chorus flame along with the boy's straight-laced uncle. Following blowoff in the courthouse has the mechanic and chorister turning down the Lenox children as marital partners, which situation the father straightens out after realizing that his youngsters need the level-headed guidance of the working couple.

That's pretty hokey, including the old formula of hooking up one wild chorister with the Puritanic uncle. Picture has some trouble getting started, but the first sequence between Miss Hopkins and Starrett, battle of wills based on pride of sex, is the dialog footage which should make them linger to see what happens. Hence, these two hold up the film with the story giving them the major break anyway. Neither Miss Lombard nor Henry Wadsworth accomplish much as the second couple, while Morgan is fast developing into a standard support type. Winifred Harris plays the continuously fainting mother and David Hutcheson is capable as the British nobleman of American stage tradition.

Feature carries some good-looking interiors and has been well photographed and recorded, but it's not a heavy production outlay. The direction and the players hold the much-used script together, its brisk pace, after the initial few minutes, being important. Film is down to 70 minutes, decidedly in its favor. *Sid.*

COLLEGE LOVERS

First National production and release. Marion Nixon and Jack Whiting featured. Story by Earl Baldwin. Directed by John Adolfi. At the Strand, New York, week Nov. 27. Running time, 61 minutes.

Frank Taylor.....Jack Whiting
"Speed" Haskins.....Frank McHugh
Al "Tiny" Courtlay.....Guinn Williams
Eddie Smith.....Russell Hopton
Coach Donovan.....Wade Boteler
Mary Hutton.....Marion Nixon
Josephine.....Phyllis Crane
Gene Hutton.....Richard Tucker

Laughs in this comedy on college life and football, but they do not arrive consistently, and not enough to send this film over strong without support in the key spots. In season football is almost as much a national pastime as baseball and the b. o. may work inverted on this pre-aimed satire that cuts into slapstick deliberately at times.

The story is unimportant except for gag action. That comes at the close when the two football pals do an Alphonse and Gaston on the field. With three inches for a goal and three minutes to play, they outbid each other for the pleasure of carrying the ball across until the game ends. Both thus losing the opportunity to glorify themselves and their alma mater.

That spot is the mainstay of the story and the punch that leaves nothing fit to follow. The picture attempts it with reversible pants kicking by each of the two, but that flops, to give the film a dull windup.

The yarn is built on gags and takes a musical comedy slant on action, without the song and dance routine. It may have been that musical comedy angle which planted Jack Whiting in this film. He's from that part of show biz. But gets no chance to show anything and sizes up as may be fitting that way but that's all. It can't be told from this picture.

There's a good laugh when the two footballers are ambushed without trousers on the campus and bump into a cooing pair arguing about a goodnight kiss. But as the trouser doffing begins, its crude and old stuff.

Queer things may happen in colleges but slanting films onto a tack of having a student fixer at any school like the kind Whiting rolls off is a big hunk to swallow for present day audiences. This bird even advises the coach. And between Whiting and Miss Nixon the romance is thinner than isinglass.

There's a lack of acting personality that will make this picture tough for exploitation. Miss Nixon is visibly forced to overwork her charm to get that wall flower and coyish college girl attitude across. It makes the comedy go offside, too that way. That's miscasting both ways.

Usual radio announcer stuff here. Richard Tucker plays a most inconspicuous role. Outside of Bade Woteler as the coach there's little to speak about, although Guinn Williams looks natural.

Gags alone, without dramatic action, can't hold up b. o. if this biz caught Friday night after supper and following Thanksgiving Day is any criterion. It was the film's second day and showed one-quarter the house filled.

Some of those college footballers as shown in closeup and students would make another "Alibi." The flaps here don't compare with grace of manner to Meyer Gerson's waitresses and there's something awkward on film researchers that makes them put a small-town football team in a huge stadium before 100,000 royal rooters. That's a flourish that may not help.

BIRDS OF PREY

(All Dialog)
(ENGLISH MADE)

London, Nov. 21.

Produced by Associated Talking Pictures in conjunction with R-K-O; released through Radio Pictures (R-K-O's English subsidiary). Adapted and directed by Basil Dean from A. A. Milne's stage play, "The Fourth Wall." Recorded RCA Photophone. In cast: Robert Loraine, Warwick Ward, Dorothy Boyd, Frank Lawton, C. Aubrey Smith, Ellis Jeffreys. Length 8,832 feet. Censor's certificate "A." Running time, 90 mins., approx. Reviewed Piccadilly theatre, London, Nov. 18.

One of those slow moving, frightfully good-mannered, best-country-society British pictures, in which the lesser orders of humanity behave suitably and the elite get murdered as a welcome change.

The whole trouble with Basil Dean as a picture producer is that he appears to have precisely no idea of the makings of a picture. In this particular specimen of the Dean leisureliness, he is backed by all the smooth efficiency of American technicians, has art direction which knocks most British films galley-west, has a camera team which beats most of the grinders this side, and a cast of stage players of whom the more mature troupers can always be depended upon to give sterling performances. And the most he gets, out of this line-up, is a slow moving series of photographed sequences, with players mouthing melodramatic lines in a melodramatic fashion and a lot of hokum dialog which it seems unfair to blame on A. A. Milne.

As a box office proposition this adaptation of Milne's stage play, "The Fourth Wall," looks as though it might do good business in the better class houses this side, where patrons will appreciate smooth technique in a British film, and will forgive much for the sake of the players. It should be remembered the cast here is particularly strong for this side.

As a stage play the yarn made a fair success, largely on the author's name. Stripped of the playwright's theatrical sense its story is just so much hokum, leading up to the preposterous situation in which a girl who had otherwise shown little intelligence, succeeded in trapping two murderers.

Point about the yarn as a stage show was the novelty—in its day—of producing a murder meller in which the audience knew the crooks at the outset. As a method of development on the screen the idea loses all punch.

Story values, such as they are, are spoiled by melodramatic dialog, and the insistence, presumably by Dean, of making such fine actors as Robert Loraine register the

broadest meller. Recording gets the benefit of the doubt, as the reproduction at the press show was not too hot.

Best trouping is by Warwick Ward and Loraine as the murderers, although its tough they should have to strut some of the stuff they put over. Frank Lawton is just any juvenile lead, and Dorothy Boyd is insipid as the girl. Supporting roles, especially the retired police chief, as played by C. Aubrey Smith, are mainly polished.

Atmosphere generally is good, particularly the touches at an English village fair. The whole thing is very self-conscious, over-polite, and everyone looks as though they were on the best behavior all through. This reviewer didn't spot a single track shot in the whole production, which is just motionless stage photography on rather more elaborate lines than usual.

Film suffers with the customary English drawback of being much too long, a fault which may be remedied in the States—where it gets a release through R-K-O—but not here. Sliced by two reels it might be a novelty booking in America; this side its okay for the spots where they like to sit back and meditate on their best behavior. *Chap.*

OH, FOR A MAN

(With Songs)

Fox production and release. Featuring Jeanette MacDonald, Reginald Denny, Marjorie White and Warren Hymer. Directed by Hamilton MacFadden from a story by Mrs. F. Watkins adapted by Philip Klein. Dialog by Lynn Starling. Songs by William Kennell. At Fox, Brooklyn, week Nov. 29. Running time, 78 min.

Frothy farce woven around the love of an operatic prima donna for a burglar. One of those physical romances nicely shaded through Hamilton MacFadden's suave direction and capable performances by Jeannette MacDonald and Reginald Denny. Picture is hardly of deluxe house calibre, but in the neighborhood spots with some judicious cutting of the draggy opening sequence it should get by nicely.

Film gives Miss MacDonald a light comedy role and she delivers as the temperamental operatic star. Denny, as the physically perfect burglar who steals her heart, also turns in a first rate characterization.

Denny enters the operatic star's boudoir intent on robbery, but when he learns who his victim is tells her that he is also a singer with ambitions and a great admirer of her voice. The star's attempt to make an operatic baritone out of a burglar meets with little success. When he treatens to walk out on her she, very much on the make for the husky, proposes marriage. When he insists he does not relish being pointed out as merely the husband of an eccentric prima donna she decides to give up her career and they leave for Italy.

Life in the Italian villa soon gets on Denny's nerves, his friends and those of his wife failing to have anything in common. Following a quarrel he clears out and Miss MacDonald returns to her first love, the opera. Following her opening night, Denny, a burglar once more, climbs into her bedroom in the same manner that they first met and they are reunited.

Best laughs come when Denny is having his voice trained for the opera and is giving an audition before the impresario, baritoning a pop ballad off key. Miss MacDonald also handled several comic situations with finesse and sings two interpolated songs, one operatic, to set her among the best of the screen sopranos.

Another song, "I'm Just Nuts About You," is whammed over by Marjorie White, playing a bit opposite Warren Hymer, and looking as if it had a chance for pop appeal. Alison Skipworth and Albert Conti in minor roles round out an unusually able cast. Except for the dull opening of the final act of an opera done mainly in long shots, Hamilton MacFadden's direction of this picture is far better than the story deserves.

RAZLOM

("THE BREAK-UP")
(RUSSIAN MADE)
(Silent)

Produced by Mejrabpomfilm. Amkino release. Directed by I. Zamkovoy. Scenarist, Grebner. Adapted from Russian play of same name. Photographed by E. Alexeyev. American titles by Shelley Hamilton. American premiere at Eighth Street Playhouse, New York, week Nov. 28. Running time, 80 minutes.

Capt. Berseney.....M. C. Narokov
Mme. Berseney.....A. I. Bourkova
Tiyana .....M. A. Zhadanova
Oxana .....Lydia Koubkova
Lieut. von Shtube.....A. D. Smiranin
Godun .....N. G. Gladkov
Peregoda .....B. G. Yaroslavtzev
Shvatch .....V. E. Bykov

This picture is propaganda with a frank flourish. It's clearly meant indicator how a revolution may be undertaken. At the same time the detached view of the film serves to stifle the purpose because of the blunt way the Russians put forth their argument. Russia nor any other nation can offer more affirmative evidence of the destructive efficacy of a revolution than this film. It's an exhibition of how limited Russian progress has been in arts and education.

Intended for a limited clientele and spotted at this house that lies close to the Russian and Polish colonies in New York, besides the super cultivated hair growers of the pikey Greenwich Village. Neither entertainment nor educational, the film will have run out its purpose in short order.

One spot shows the revolutionists clubbing a couple of double crossers to death. Maybe that's propaganda or an alibi. It's equally unbidding to suppress this stuff. Being offered as entertainment its n. g. and up against the more brighter intelligence of American audiences, the stuff turns over. Revolutions may be steered by the intellectuals but its greater work and heavy stuff are done by the bludgeon minds. In Russia the peasants who make up most of the population under the czaristic regime neither were able to read nor write, in the great majority.

America is different and no amount of Russian bidding, whether official or otherwise, can change that attitude. Where else the danger here gets minimized is that certain nationals have innate differences to Russians and others. That's inherent. Every other angle is strictly an immigration problem.

But the Russians have stepped a bit in this picture by slanting it down as an adaptation of a play. Maybe that was so but the play could hardly have been any finer piece of art, and if anything, more blunt and limited.

No continuity of story or purpose is apparent except the propaganda angle. Customers paying any kind of money for that must resent it. Histrionics are mostly monotonous. The peasant characters all act the same way. Once anybody has seen a Russian film he's seen everything Russia has to offer in character. The upper classes are always given as imbecilic. No quarrel on that point maybe, but some must be different.

Yet on the contrary viewpoint, the Russians themselves, forgot themselves apparently in one spot. The ship master, a captain, is the best actor of the lot. He's subdued and withal, shows the best knowledge of makeup.

One or two good photographic shots, principally on seaboard. The rest don't matter because the photography is too sombre for the eye. Altogether it's an over produced affair, as usual, with soldiers and sailors and foolish types of officers.

Even as propaganda, too long. *Shan.*

L'Amour Chante

("Love Sings")
(With Songs)
(French Dialog)
(GERMAN MADE)

Paris, Nov. 22.

Braunberger Richebe production and release. Made in Berlin. Directed by Robert Florey. Scenario and dialog by J. Bousquet and Henri Falk. Music by J. Bousquet and A. Bernard. Recorded Klangfilm. Running time, 105 minutes. Aubert Palace, Paris, Nov. 21.

Claude Merlerault.....Pierre Bertin
Lherminois .....Baron Fils
Crepin.....Saturnin Fabre
Armand Petitjean.....Fernand Gravey
Madame Lherminois.....Yolande Laffon
Loulou Darling.....Jeannine Merrey
Yvonne Crepin.....Josseline Gael
Chorus.....Plaza Tiller Girls

This is a French film, but throughout it is evident it has not been made in France. The direction by Robert Florey evidences his Hollywood experience and the facilities of German studios enabled him to use dialog otherwise than in narrow sets.

Story is that of a grammar teacher, led by circumstances to impersonate a music teacher, whose daughter he eventually marries. He is first impressed into service to teach music to a woman whose husband is butter and egg man to a musical comedy girl who later jilts him to marry an Egyptian prince. The story occurs in Paris, but no Paris theatre enjoys such backspacious facilities as the theatre where the musical comedy is shown, nor do French choruses usually work as smoothly as the Plaza Tiller girls in this talker.

Pierre Bertin steals the show as the grammar teacher. Baron Fils is good, and Josseline Gael, who was poor as the juvenile in Paramount's French version of "Lady Lies," is excellent as the music professor's daughter. Jeannine Merrey, currently in legit in "Sexe Faible" as an ingenue, is anything but that in that film, using to best advantage only her pretty legs in the character of a bad actress. Rest of the cast is fair.

Direction excellent throughout, with some happy shots. Direction is the strong point in the film. Photoing is very good. Besides an obvious mix-up in the recording monitor room, sound is irregular, voices frequently appearing deadened as by cotton wool. Music is good, and the theme song "L'Amour Chante" quite catchy.

Many scenes draw favorable comments from the audience, particularly the one where the butter and egg man arrives whilst his wife is phoning. Only the lower part of her legs can be seen, but she is naked, having just run out of her bath to answer a phone call, and her naked feet tell the story.

There are no dull parts in the film, except for the last few feet showing the wedding of the fake music teacher with the daughter of the real one. No question this film is distinctly above the average French production. *Mari.*

Madonna of the Streets

Columbia production and release. Directed by John Robertson. Based on "The Ragged Messenger," by W. B. Maxwell. Adaptation and dialog by Jo Swerling. Photographer, Sol Polito. Starring Evelyn Brent. Featuring Robert Ames, Josephine Dunn and Ivan Linow. At Globe, New York, week Nov. 27. Running time, 72 minutes.

May .....Evelyn Brent
Morton .....Robert Ames
Slunguillion .....Ivan Linow
Marion .....Josephine Dunn
Clark .....J. Edwards Davis
Blink .....Zack Williams
Ramsey .....Ed Brady
Kingsley .....Richard Tucker

Ancient hoke related simply amid the drab surroundings of the Frisco waterfront. A keptie widowed when her rich companion gets run over by an auto aims for the fortune he otherwise might have willed her and winds up by marrying his nephew heir, a hobo missionary. It's a fair programer and though obvious considering the age we live in, it has an appeal. Mainly to a certain frustrated type of womanhood. That looks like neighbs mostly but plenty quirky on the frustration to most women. The title will get the latter and certain males with "Madonna" exploitation on the modern. A cheap draw.

Only about three sets and nothing looking new, with sombreness in photography rivaling the drama means plenty of lighting saved for Columbia, too, and a profit for the firm. Even Wall Street with its economy might have desired more light. Not enough light and shade except the finale shot. That's outdoors when the happy pair are looking over the rising new hobo palace built by the money the girl wanted but the missionary got.

If "Madonna" means something lovely looking sad, it wasn't Evelyn Brent in this film. Gayer colors suit her. When Miss Brent gives that far-away look to her lawyer at the opening about aiming to get her dead companion's money, some way, any way, it's a clincher she's going for love with the aimer, even though the latter is known at the time.

Beginning the film sounds a warning. It goes both ways here and presents something to think about for dialog continuity. Richard Tucker as the lawyer is fronted for a speech. He makes it in m. c. fashion, apparently for the audience, to reveal a spoken prolog of happenings not recounted in photography. Then it's shown he was merely acting for the keptie client. That's the girl introed.

Another time dialog goes offside to explain the audience might expect a fight between waterfront rats later. No action up to then and much later to warrant it.

That waterfront fight was hokiest. Looks like it was slanted after much of the film drama had been written. Serves to fill the finish.

Robert Ames is the usual Ames. Nothing exciting. *Shan.*

CHEMIN DE PARADIS

("The Road to Paradise")
(GERMAN MADE)
(French Dialog)

Paris, Nov. 17.

French dialog. Erich Pommer UFA production. Released in France by Alliance Cinematographe Europeen. French version directed by Max de Vaucorbeil. Supervised Wilhelm Thiele. Made in Berlin UFA studios. Recorded Tobis. From the scenario by Franz Schulz and Paul Frank. Music by Werner R. Heymann. Lyrics by Jean Boyer. Running time, 80 minutes. At Imperial, Paris, Nov. 14.

Willy.....Henry Garat
Jean.....Rene Lefebvre
Guy.....Jacques Maury
Mr. Bourcart.....Gaston Jacquet
Liliane Bourcart.....Lillian Harvey
Edith de Tourkoff.....Olga Tchekowa
First Lawyer.....Hubert Dalx
Second Lawyer.....Jean Boyer

Film is locally an entirely new departure, and as such attracted considerable curiosity. It is a mixture of operetta, comedy and revue. The international parentage of the French version made in Berlin from a German farce with strong musical comedy elements by a French director with Hollywood experience is strongly felt. The one drawback is that Lilian Harvey, as the heroine, has a foreign accent. This is now sufficient to handicap heavily any production here.

Story is that of three boys, broke, running a gas-filling station. They all fall in love with the same wealthy girl without knowing it until they all meet in a night club. The girl's rich father arranges for a big gas company to be formed, headed by the three boys, but when the one the girl herself loves finds out that he is not holding the job on the sole grounds of his merit he resigns, but is nevertheless finally persuaded to pocket his pride and marry the girl.

The film is stamped Berlin all over as clearly as some productions are hall-marked Hollywood. What gives the film some originality for the French is that scenes of straight

(Continued on page 30)

Talking Shorts

JUDITH ANDERSON
"Madame of the Jury"
8 Mins.; (Dramatic)
Warners, New York
Vitaphone No. 1121

Judith Anderson, legit star, makes her screen debut in this rather unconvincing miniature melo that fails to carry any suspense or pack a punch.

Cast as the only woman on a jury trying a man for the murder of his wife and lover, Miss Anderson holds out against the 11 men in the jury room, who are all for sending the accused man to the chair. Her insistence that the man is innocent of the double murder results in a deadlock.

Court is reconvened, with the alleged murderer telling his story to the judge and jury once again in dreary, incoherent style. Back in the jury room the lady juror still refuses to find the accused guilty. Pressed for a reason, she enacts the events leading up to the tragedy, and finally confesses that she is guilty of the crime, having dropped a pill into the drinks of the man, who was about to give her air and the woman who had replaced her in his affections.

Miss Anderson emotes in a style that is more suitable for the stage than for the screen, while the material here is of no great consequence. A poor recording job also counts against this dramatic short.

LULU McCONNELL
"Tonguetied"
7 Mins. (Comedy)
Rialto; New York
Paramount

When the screen husband of Lulu McConnell physically chokes her off in this one, the only regret of the audience is that he didn't use his hands seven minutes earlier.

Sometimes Miss McConnell's prattle is entertaining. In this one there is no entertainment, only boredom of the most irritating sort. She talks so fast even fans who try can't get half of her lines. *Waly.*

"COPY"
20 Mins.; (Comedy)
Stanley, New York
Metro

Interesting newspaper yarn. Packs action from start to finish, which is given a surprise twist. Newspaper stuff is exaggerated a bit, but the laymen will think it's the real thing and go for it in a big way. Authors of this deserve credit for a good job.

Reporters are lolling about the office talking about the dearth of news. Editor, away the good part of the day with wife and kid, comes in and pounds out a yarn about how dangerous are one company's excursion boats.

Next day the owner wants a retraction from the editor, who refuses. Publisher calls the editor in and fires him. Just then the office gets the fire signal. It turns out to be one of the company's boats, which finally burns, killing 300 persons.

Editor discovers his wife and kid had been on the boat, and among the names of the dead later wired in were those two. They were identified by a lunch basket which had the girl's name on it. Publisher asks the editor to stay on the pay roll, but the latter says he'll quit after he gets that edition to press. He later discovers that his wife and kid were oke. They had loaned the lunch basket to another family, and later missed the boat.

Interwoven in the story are the usual sure-fire newspaper talk and action, which pads the story out nicely.

"THE HEADACHE MAN"
8 Mins. (Comedy)
Warner's, New York
Vitaphone No. 1114

Amusing comedy skit that holds enough laughs to get a favorable reaction in any house. Dudley Clements and Hobart Cavanaugh, both from legit, turn in okay performances.

Clements is the proprietor of a department store, with its slogan, "The customer is always right," while Cavanaugh's job with the firm is to bear the brunt of all complaints.

Any time there is a squawk "the headache man" is called in and is theoretically fired. One customer who really believes she has caused him to lose his job, finally sets him up in a business of his own.

Twist to the story comes when his former boss goes bankrupt and final sequence finds him working for his former employee in the same menial job.

Situations nicely timed for laughs make this old story of the worm that turned altogether pleasing short.

"A HOLLYWOOD THEME SONG"
Sennett Comedy
20 Mins.
R-K-O Mayfair, N. Y.
Pathe

This burlesques the theme song era in talkers and very well. It is crowded with laughs, with each accentuated by the sight of the three musicians, supposedly off-set, but always awaiting an incident to get under way.

Harry Gribbon does his job as chief burlesquer in a natural way which makes him the funnier. As the lad going off to war he commences yodeling. Putting the boys through the paces at the front gets another song. Going over the top inspires another, and so on. Gribbon's handling of the part kills chances of boredom from over-singing. It's apparent that some other voice is fitting notes into the movement of the actor's lips.

Yola d'Avril as a German spy in exotic surroundings shows much body movement, but Harry doesn't succumb. It's all cleverly ridiculous and for that reason should be enjoyed by all types of fans. *Waly.*

RUSSIAN NEWSREEL
(Silent)
7 Mins.
Film Guild, New York
Amkino

This reel's compactness which shows only five clips suggests that it must have been cut plenty.

It's non-propaganda clips are a novelty coming by way of Russia. The five might be classed a combo of magazine and news shots, but on the Russian angle trying to get arty the latter might also be classed that way.

Conversely the straight magazine shots are the best photographically. These concern a race among the Karelean mountaineers; swimming race at or near Moscow, and the opening clip of some Soviet officials.

Titling is off.

Costumes of the mountaineers and the lack of interesting spectators at the swimming race offer extra thinking. *Shan.*

JOHNNY PERKINS
"Lady, You Slay Me"
Comedy, Songs
8 Mins.
Loew's New York
Paramount

Pretty terrible. Playing, recording and direction all missed. Must have been made some time ago, since Louis McDermott is the director billed. He is one of the Publix presentation unit (stage) producers, all of whom doubled for a while at the Paramount studio a year or so ago. Not even a filler.

Jerky pace suggests the director had 10 or 12 minutes in mind, but what's left runs eight minutes. Johnny Perkins, favorite stout boy of the picture house circuits, is starred in this short, with nothing very funny in the material line. The first handicap for Perkins is his make-up, and he never overcomes it. Male quartet sings a couple tunes. *Bige.*

"EXCUSE THE PARDON"
Dramatic Sketch
10 Mins.
Strand, New York
Vitaphone No. 1069

A good drama short produced with Ralph Morgan and Katherine Alexander, both from legit, but it winds up aimlessly.

As Morgan, playing the released convict lured back to prison because he was pardoned by mistake, walks out of the picture and into a cell, the story gets cut off.

It's a helpless finish that may put audiences athwart and knock this piece out of the de luxe class into the neighbs.

Ruth Reynolds, New York newspaper girl, authored it. Arthur Hurley directed. Photography and recording okay.

Miss Alexander plays the wife role briefly but well. *Shan.*

"THE CRYSTAL GAZER"
With Eddie Buzzell
12 Mins. (Comedy)
Globe, New York
Columbia

An entertaining subject, but for adults only. Action and dialog on revue lines, with two separate blackout scenes.

Buzzell as a mystic single on the vaude stage advises two separate and married blondes on domesticity. In the flashbacks he plays with them. One as her lawyer; the other as a miniature golf salesman. Both good that way.

Dialog is witty but colorful, and action on the bedroom order. Buzzell's usual mannerisms and voice texture gets the women on and off the screen. *Shan.*

"THE BIG CHEESE"
Van Buren Cartoon
7 Mins.
R-K-O Mayfair, New York
Pathe

Phoney animal pug goes through his training in the regular cartoon way. Many of the pen incidents are familiar, but the thing as a whole is up to standard and carries enough to make it good filler. *Waly.*

Foreign Language Popularity Is Giving State Righters Hope

Chicago, Dec. 2.

Foreign talkers, once considered wasted effort as far as this country was concerned, are now recognized as b. o. if spotted correctly.

In the past year more than dozen foreign flickers have been exhibited in Chicago and the midwest. Majority of these carried off records for grosses. Several indie exchanges, which thought themselves washed up with the death of independent production, has awakened to the new idea and are planning to devote their entire efforts to foreign films.

Foreign fad started last year when the tiny Warner Orpheum stuck for product, took a chance with the German film, "Royal Box." This house which has a great week when it gathers $5,000, went to a new high with $12,000, and held the picture for three weeks. After that it was a cinch.

Castle, another loop grind house depending almost wholly on spot booking, went into the foreign field in a big way. Every dialect flicker playing that house has done big business. "Meodies des Herzens," first German musical, smashed the house mark with $11,500 in a tiny 300-seat theatre, and held over for 19 days. Punch and Judy, ritzy spot in an out-of-the-way corner of the town, got its best week with "Because I Loved You," German flicker.

Yiddish Grosses

Down on the "East Side," a picture called "Yiddishe Mama," more than tripled the average gross of the 20th Century and Gold theatres, where it played simultaneously.

These results have been duplicated at other theatres throughout the city, and in other towns in the midwest. Foreign films have the ability of bringing out persons who otherwise would never go to theatres, either because of a native dislike for shows or because of the inability to understand the English talkers. To them the pictures are more than entertainment; to them the foreign flickers are representations of the old country.

Foreign product has found its best outlet in the midwest, where so many old country groups are located. German, Polish, Russian, Swedish, Dutch, Lithuanian, and others, have all shown an eagerness for their native pictures.

It is to these groups that the indie exchanges and particularly the state-righters, look for future biz. State-right distributors travel to New York now, not for American productions, but for foreign films. They are definitely satisfied by the results of the past year, that there is a large and profitable field in the great midwest for dialect pictures.

George Brown's Plan to Feed Feminine Chicago

Chicago, Dec. 2.

Under a publicity tie-up with Delmonte Coffee, Ward's Cakes and a couple of other foodstuffs the Palace here will feature during December an all-day free eats inducement.

It will be a shoppers' lunch and a stenographers' supper, getting the home girls early in the day and attracting the office beauts after hours. Thought is that the women can avoid stopping into cafeterias in the afternoon or going home for the night meal. With most women on a diet it's figured the theatre can safely undertake to keep them foddered.

Idea originates with George Brown, R-K-O's new divisional publicity chief.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

TURKEY GIVEAWAYS

No Panic in Theatres or to Winners in Detroit

Detroit, Dec. 2.

Thanksgiving meant a lot of live stock shows in various neighborhoods. Picture houses gave away everything from live pigs to Austins. Any kind of livestock small enough to carry home was included in the giveaways.

After winning the animal or fowl winner had a headache how to kill and prepare it for cooking with exhibitors merely sympathetic. In some cases it cost as much to have the prize prepared for use as to buy it outright.

One theatre interrupted its stage show to give away 50 live turkeys. One hour to give away the birds and another hour to clean up the stage.

Fox's Alternating Men, With Shapiro-Allvine and Pincus-Todd; Others, Too

Around New Year's Vic Shapiro, Fox coast publicity head, will exchange post and place with Glendon Allvine, the Fox p.a. in New York.

Another similar movement at the same time will take Joe Pincus, the Fox New York caster, to Hollywood, replacing there Dave Todd who will follow Pincus in the New York Fox offices. Todd is in Jack Gardner's casting division in the west.

Other alternating moves probably will be announced.

The alternating system will give the Fox organization an interexchangable staff, acquainted with all coasts.

QUESTIONS RULED OUT ON LOEW-FOX SALE

A N. Y. Appellate Division has decided that Nicholas M. Schenck, Dave Bernstein and Arthur M. Loew, as directors of Loew's, Inc., sued for Edwin M. Stanton and other stockholders for $9,000,000 they are alleged to have made by buying up 450,000 shares of Loew's at $102.50 and selling them to William Fox for $125, needn't answer the 24 questions propounded by counsel for Stanton in an examination before trial, but will have to answer only six, under an Appellate Division decision last Friday.

The court directed the defendants to produce all books and documents relating to the questions to be answered. These have to do with the Fox contract to obtain control of Loew's, and the details of the purchase of the 450,000 shares from David Warfield, David L. Loew, Lee Shubert and Leopold Friedman, also directors of Loew's.

Timid "St. Johnson"

Hollywood, Dec. 2.

Doing an on again off again with "Saint Johnson," Universal has again postponed production on the filmization of the western novel.

U is rather leery of the western market at this time, in view of recent out-door flops.

Lonergan's Second

Hollywood, Dec. 2.

Lester Lonergan, former stage director, who has done one picture for Paramount, starts Dec. 15 on his second. He will co-direct "Cavalier of the Streets," next William Powell story, with the other director not yet decided on.

Harry Green is trying to get Lonergan to stage his play, "Shyster," in San Francisco next month.

No Rush on "Rush"

Hollywood, Dec. 2.

Scheduled for December production "Land Rush" may not be made by Fox now until February.

Victor McLaglen and Edmund Lowe will not be ready for the picture before that time.

SHEEHAN VS. FOX

Action to Recover $315,000 Placed on Preferred Calendar

A motion made and granted last week placed the recovery action by Winfield R. Sheehan against William Fox on the New York Supreme Court's preferred calendar. That guarantees an early trial date.

Fox's attorney, Samuel Untermeyer, immediately gave notice of appeal.

Amount Sheehan is suing for approximates $315,000.

U. Has Paid Around $375,000 for Rights To 8 B'way Plays

The status of the story material shortage in the film industry is now being passed by some studios to the exhibitor's door. It is maintained that the little indie wants only Broadway plays for his screen, or successful novels. Both types have to be hot or he refuses to pay anymore for them than for films based on original screen stories. As a result, hundreds of manuscripts go begging while the industry is shouting a material famine.

Because it is of this belief, Universal's 1930-31 line-up speaks louder in the legit play direction that that of about any other company. Of the 20 features on the U list, 10 are legit adaptations, studio paying top Broadway prices for a few of them. By the same token only three original manuscripts are worked into the rest of the program which is given over to novels.

While Universal isn't going in for any more million-dollar epics, scrapping "Merry-Go-Round" because a talker and musical version was figured too costly, it is ambitious enough to go after such plays as "The Greeks Had A Word for It," which even Howard Hughes couldn't "afford" to buy. U offered $100,000 for the rights and Hughes went $10,000 better, but the holders are holding out for $15,000 more than that.

So far the top play price of the season has been paid by U, $110,000, for "Strictly Dishonerable." This is a dead investment, however, until the play quits.

On the other hand "Dracula," figured by the company as its "All Quiet" of the new season, cost under $40,000. "The Up and Up," a play, got $37,000 from the Laemmle treasury. U left $50,000 with Broadway for "Many A Slip," and the same for "Little Accident." "Free Love" rated $35,000 before it could be transferred to Hollywood and, for the dialog rights to "Cat and Canary," released as the "Cat Creeps," U paid another $30,000. $100,000.

"East Is West" rights cost U

Tiff's 1931-32 Slate Getting Early Start

Hollywood, Dec. 2.

Making a radical departure from former years, Tiffany will start its 1931-32 production schedule in February, six months ahead of its closing on '30-'31 product.

Switch is being made for sales reasons, with the idea of building up the Tiff pictures earlier in the season instead. Studio is already beginning to line up story material, so as to be set to go by February.

Meanwhile production for this year is going ahead, with 20 pictures yet to be completed by July.

That Tiffany intends to expand production cost for future pictures is indicative by the $50,000 it has already gone on the nut for with "Barbarian," with no cast or director set yet.

Weak Extra Week

Hollywood, Dec. 2.

A bump for the mob again with only 2624 extras working during the week. This is some 37 degrees below average.

Peak was Monday with 638 called out. Biggest crowd that day was 138 in a Pathe short, "Harold Sees the Indians." That was also the biggest set of the entire week.

The Newsreel and Inattention

There has been little or no disposition shown by the theatre circuits to give their respective newsreels a break in the presentation houses, the major spots in the key towns. Arguing for a representative number of minutes on these programs takes up a certain amount of the newsreel boys' time each week. Meanwhile it's plenty discouraging to the men concerned in this high speed work.

It might almost be said that one theatre operating outfit added insult to injury recently, when it flashed only two news clips in an ace house. It didn't take the newsreel mob concerned very long to hear about it. They burned and prepared to stage a more drastic offensive in the matter.

Around New York Publix has maintained a wavering attitude on its Paramount News. Tendency mostly has been to hold it 'way down. On the other hand, the New York Paramount often treats the news events to a full fledged display on the de luxe shows which is most unusual. Whether this inaugurates a new scheme of added minutes to Manny Cohen's subjects is not known although it's possible. If so it may be an edict to cover the entire circuit.

The Capitol has ever held the middle course on its news, strictly depending on the running time of the full layout.

Fox Movietone News at the Roxy hasn't really meant anything since the Embassy theatre undertook its all-newsreel policy. The big emporium used to specialize in this phase of its program unto becoming known for it to the point where the news actually was known to be responsible for a certain percentage of the weekly gross. Suspected of being true, this was traced and found a fact. That was over a year ago.

Lack of Exploitation

It is likely that the Roxy has curtailed its news on the theory that to do so would chase newsreel fans into the Embassy, as otherwise they'd have to go on a long Broadway search and their only chance would be the Rivoli, Rialto and Strand. Despite this, those handling the Embassy give it little or no exploitation.

Having worked itself into a steady groove, which doesn't vary much on gross from week to week, the lads in charge seem satisfied to let it go at that. No telling how many "punch" subjects they've passed up heralding to draw extra business. It's obvious that they want to spend as little coin as possible in the daily papers, but what is surprising is that they don't even stir themselves for any kind of a lobby display when they've got a hot subject which newspaper stories have made a "natural."

Hence, if it's too much trouble to occasionally poke the Embassy out of its channel to attract special attention (and it's the only house of its kind in this country) the reason for practically humiliating Fox Movietone News at the Roxy to help the Embassy isn't exactly clear. This also must impress out of town exhibitors who certainly drop into the Roxy when in town.

Neither does there seem any particular cause for boasting about what the Embassy has accomplished. It remains the only newsreel spot which has gotten over and, perhaps, only because of the hundreds of thousands of pedestrians who weekly thread their way through Times Square. The publicity end has done nothing to exhilarate it, not even every so often, and it's almost certain that those who don't habitually visit this immediate district are entirely unaware that there's a newsreel house in this city.

The thought behind this Embassy policy was national publicity for the newsreel—since which first splurge what has been heard of it? It's not only possible but probable that the Embassy hasn't pulled a patron in months to see a special subject from as close as Central Park South (59th street). They've got to walk by the lobby, stop and scan the small signs of the complete bill, to see what is inside. One or two items are emphasized by card stands.

All newsreel policies have flopped in Brooklyn, Chicago, Los Angeles, and maybe one or two other spots. Which would tend to show that the initial and national publicity on New York's newsreel theatre didn't help out of town and that this Times Square site is an oddity of a peculiar sector. Exploitation is certainly not responsible for the Embassy's success. Rather is it due to so many people in Times Square having half hours to kill. England has just launched two newsreel sites. The one in London so far is a success.

Another of view is that the Embassy was started on it. newsreel grind to bring to the attention of house managers the importance of the current events. But a house manager is helpless when under circuit orders. With the various film companies pouring so much money, time and energy into their newsreels it seems obvious that they're hardly getting any publicity or attention in relation to the three-way expenditure. At least one sound newsreel seems satisfied with its financial income. How the others are doing is an open guess.

Theatre inattention for the newsreel is an old complaint. The peculiar part is that nothing much has ever been done about it.

WILL HAYS AND WIFE BOTH FROM INDIANA

Indianapolis, Dec. 2.

The marriage of Will Hays to Mrs. Jessie Herron Stutesman, former Hoosier society leader, occurred Nov. 27 at Bethesda, Md., recalled the fact that Hays was divorced from his first wife June 20, 1929.

The present Mrs. Hays was born in Crawfordsville, Ind., and received her early education there. She was the daughter of Capt. and Mrs. William P. Herron. For a number of years Mrs. Hays has been living in the east and prior to that in Bolivia as the wife of the late James F. Stutesman, former U. S. Minister to that country and prominent in Indiana society and politics.

The first Mrs. Hays also was from Crawfordsville. She was the daughter of Judge and Mrs. A. B. Thomas. The couple were divorced after living apart several years with Hays granted custody of his son. Hays, born in Sullivan, Ind., attended Wabash College at Crawfordsville, graduating in 1900.

SELLING LOCALES

Agent Plans Revealing Unfilmed Locations—For a Price

Hollywood, Dec. 2.

A new angle for picture agents here is "selling" producers on a locale for a picture by first showing photos of it, and then divulging the spot for a price.

The business is so new, methods and prices are not yet set, but Guy Coburn, actors' agent, has announced he will do it as a side line, and expects handsome and easy profits.

Coburn has travelled in out of the way places and has many photographs of his journeys. He will show the photos to the producer, adds an estimate of the time and cost of getting a company there, and then reveals the place at a price.

Photog Important

Hollywood, Dec. 2.

Experimental shooting on "Creation" is still being carried out secretly on the Radio lot, with the company now concerned chiefly in finding a cameraman who can photograph the difficult scenes.

At least six cameramen have been tried out, but none were assigned definitely to the picture.

Man for "Blind Mice"

"Blind Mice," all-woman play which Par has bought from Crosby Gaige, will be rewritten as a picture, to do away with the one-set idea and the cast without a man.

No writer has been assigned yet.

Sullivan on Dialog

Hollywood, Dec. 2.

Tiffany has taken Edward Dean Sullivan for the dialog on "Ex Marks the Spot," gangster picture. He is expected in Hollywood this week.

James Whal directing.

★ EL BRENDEL ★

El Brendel's meteoric tumble into fame came with the talking screen. God gave him a comedy pan but he lacked the comedy punch. Then his Swedish accent was released and he was made. Incidentally, he was born in Philadelphia, so the accent—like a taste for olives—is acquired.

Brendel's style is Swede and low; he gets violent laughs by gentle methods. He quit school to become an actor—but there was some delay. He arrived in Hollywood via medicine shows, vaudeville and Broadway revues. A natural comedian off stage and on, he likes baseball, music, scenery, his wife and comfortable shoes. No one ever calls him "Mr." Brendel.

This comedian first flashed like a Neon light in "The Cock Eyed World". He helped warm "Hot For Paris", was one of the bright beams of "Sunny Side Up", and spread laughs along "The Big Trail". Featured in "Just Imagine". His next is "Mr. Lemon of Orange."

MR. LEMON OF ORANGE

JUST IMAGINE

THE BIG TRAIL

MOVIETONE FOLLIES 1930

THE GOLDEN CALF

SUNNY SIDE UP

HOT FOR PARIS

HAPPY DAYS

FROZEN JUSTICE

THE COCK EYED WORLD

FIRST OF A SERIES OF FOX SCREEN PERSONALITIES

FOX

HUMAN *pictures!* HUM

PART TIME WIFE

with

EDMUND LOWE
LEILA HYAMS

Tommy Clifford Walter McGrail

It's hard to tell about marriage — but "Part Time Wife" makes it easier. It's a wise and witty antidote for what ails matrimony —a preventive and cure for domestic disorders in both sexes.

Into the grown-up love story enters the world's more endearing pair — a boy and his dog. The result is a knockout of solid, richly human comedy.

And how it bubbles with this great cast! Edmund Lowe, husband and super-grouch; Leila Hyams, gadding, golfing wife; Tommy Clifford, who understands men and adores dogs.

From "The Shepper Newfounder" by Stewart Edward White. Superbly directed by Leo McCarey.

FOX BIGGER and BETTER

OR laden! HEART tugging!

THE

PRINCESS

(MAUREEN O'SULLIVAN)

AND THE PLUMBER

(CHARLES FARRELL)

with

H. B. WARNER

Directed by ALEXANDER KORDA

First he made her horse shy. Then he made her heart gallop. He thought she was a make-believe princess—and she thought he was a real prince.

Piquant comedy of errors in a romance that sparkles like dew.

Chivalry a la 1930. A nobleman outsmarted by American quick thinking.

Gay, delightful comedy movie-toned from the Saturday Evening Post story by Alice Duer Miller.

Inside Stuff—Pictures

R-K-O's employment of the unemployed in its several cities to sell R-K-O theatre tickets on a 25% commission arrangement on the ticket's cost price seems to be working both ways. It is keeping the unemployed employed, besides selling the tickets. On top of that, when the unemployment siege is over, the R-K-O theatres in their towns will have a complete list of possible theatregoers. It is reported the commission ticket sale will continue until Feb. 1, at least, and perhaps may become permanent.

Some trepidation is said to have been felt by R-K-O heads over the innovation, believing that local feeling might resent using the unemployed in that manner. But just the opposite has occurred. Wherever so far tried, the scheme of the semi-promotion has struck the civic organizations and general public as laudable, this probably in part through R-K-O paying 25% commission to the salesmen on the exact admission price, thus leaving the theatre as the bearer of all expense in the operation. Besides which any plan giving legitimate employment to a number of unemployed at the present time must be advocated in all communities where unemployment may become a menace. With the theatre no longer looked upon as a luxury but as a necessity, decided in war times, the selling of theatre tickets on a canvass can carry no objection, any more than any canvassing salesmen.

Something the show business is unaware of likely is the sales promotion recently and still put over by the "Saturday Evening Post" and its associated group of weeklies. This outwardly included the school children of town and cities to solicit subscriptions for the Curtis papers, with the exploitation starting with sales talks in the public schools by Curtis salesmen, before the kids were sent on their way to find out what they had learned out of it. The Curtis papers benefited a million or more added subscriptions within a short time.

And the towns applauded, without analyzing. While the R-K-O sales campaign is wide open and is excellent for the unemployed working and for the theatres if they can sell the tickets, and if they can, then for the R-K-O theatres to have a buyers' list of theatre tickets in every one of its stands. With R-K-O believing it is worth 25% commission to increase the attendance at its theatres even if the 25% commission does hold down the net gross. That may be for now or at any time.

Wall street may talk one way but filmdom is acting to the contrary, especially as the foreign situation is concerned, according to industry's spokesmen.

Film companies have not been ordered by the "Street" to "go after" foreign producers. Rather are Americans setting themselves in the manner of having their own studio interests abroad. Self-ownership is described as not only more economical but more practical.

At the same time the official industry is not overlooking any of the aspects of international relationship. This is along the lines as recounted in "Variety" about six weeks ago, that of making a gesture toward foreign producers in the manner of their becoming affiliated members of the Hays organization.

Buying up film companies in foreign countries would have just the opposite reaction and, politically, it would be a false and foolish move, particularly at this time, filmdom's guardians declare. The ire of foreign governments would be further aroused by American aggression not only invading boundaries with Hollywood product, but at the same time attempting to corner home country's local activities.

Another angle is cited. So far as buying foreign producing interests, most of the deals could not be effected with any diplomacy unless on a 51-50 scale, with the foreigner getting the extra one per cent. The latter in itself is the big hitch, one, it is declared, even eclipsing the economy angle. It means that Americans would place themselves on a plane from which arguments, often developing into dangerous and far reaching proportions, could not always be avoided.

In the long run, it is argued by film executives and students who really know the situation abroad, better 51% dictation for Hollywood in Europe with the remaing 50 for gestures and diplomatic maneuvers with governmental factors.

Young female featured film player under contract to one of the big film companies, recently making personal appearances in the picture houses in the east, is making a spectacle of herself in public places around New York.

Last week, very much under the influence, she visited a nite club and, when introduced by the m. c., staggered to her feet and reeled to the floor, attempting to sing a song, but was shouted down by a none too kind audience. Still holding the floor, she insisted upon making a speech with that getting her nothing but a lot of catcalls from the hecklers. Several actors in the club finally managed to get her off the floor and urged her escort, who didn't seem to know what it was all about, to get her out of the joint. On her way out of the spot she shouted curses at her tormentors and even those of her friends present.

Living in a Times Square hotel, the girl has been creating scenes in the lobby of the hostelry as well as arousing hotel guests in rooms adjoining her suite, unmindful of the fact that several officials of the picture company to which she is under contract also live there.

A recent movement to reach an average production cost on pictures in the New York end of the producing division, did not get very far from accounts. One company head put the proposal up to another, with the latter stating he believed it impracticable.

The limit or average as proposed is said to have been $350,000 per picture, excepting for such talkers as might be pre-designated as specials. One report about the matter was that a maximum instead of an average cost be placed, but a picture head stated it was the average intended.

The matter may be taken up individually by any company. It is reported to have been talked over by the Fox people while Winnie Sheehan was in New York last week, but without any positiveness. United Artists, Metro, Paramount, Fox and Warners are the largest cost production producers.

Surmises are around of the possible line up with Pathe should R-K-O take over that producer-distributor. It is said Radio might secure one general producer over both the studios of Radio Pictures and Pathe, with Ben Schulberg, now with Paramount on the Coast, the most often mentioned if the post is created.

In that event William LeBaron would remain at the head of the Radio studio, while E. B. Derr would continue as the Pathe producer. Derr, present president of Pathe, to be operated under its own identity by R-K-O, may be replaced in the Pathe presidency by Lee Marcus, Radio's general sales manager. Jos. Schnitzer is pres. of Radio Pictures. It is said Schnitzer's present leaning is toward producing and after his next return trip to the Coast, he may take that up actively in Radio's studio.

Louis B. Mayer has been getting "fan mail" from the studio lot as result of his recent periodic talks to the Metro personnel. This has given the exec the idea to continue the talks from time to time. General conditions prompted Mayer to call the various departments together and talk to them on economy, etc., resulting in sundry people sending him letters of appreciation.

One comedy writer put in a humorous "kicker" that he was so impressed with the chief's oratory that he's glad he didn't meet him face-to-face a short while back when the matter of new [illegible] a new contract came up. Says he might have been equally persuaded and lost out financially.

Interested parties on both sides hold little or no hope that the General Talking Pictures (DeForest) issues with Western Electric may be settled out of court. Settlement was nixed by both sides despite it is known that as late as last week intermediaries working for a settlement attempted such an approach.

The case hinging on the Ries patents is due for appeal argument in the Philadelphia Circuit Court of Appeals Dec. 8. Lawyers argue this date may be shoved off due to the court calendar and the appeal not be reached until later in the month. That may be a sidetrack for further offside discussion between the parties.

Paramount sems to have solved the problem of two directors working in harmony on a picture. The sixth production at this studio since September to be double directed is "Fin and Haddie Abroad," Leon Errol and Mitzie Green story formerly titled "The Haddocks Abroad."

One is called "dialog" and the other "action" director. But both must get together eventually for the take. Par insists that neither is the boss over the other, and yet both are bosses, thus reaching the ultimate in studio cooperation.

Nine pictures out of 22 being produced between September and next February will have directorial duos.

Report that Warners were scrapping "50 Million Frenchmen," which "Variety" sought to verify, is part of a campaign of nefarious propaganda which has been circulating sundry negative reports about WB, say the studio officials in Hollywood. When told that this report had come from New York for verification. It was all the more surprising to the studio people.

The musical, say the Warners, was awaiting Daryl Zanuck's personal attention and cutting. He had been away on a hunting trip, which delayed that. Picture will be ready for preview in a fortnight.

Reference to those three French girls on the Metro lot doesn't mean the Metro picture by that title but the three latest femme imports from France, sent over by Metro's Paris agent because of their ability to act and speak in perfect French.

Checking up on the three, studio has found that No. 1 was born in Mexico City and has been in France less than five years; No. 2 is from Warsaw and was on the French stage less than two years, and No. 3 is a native of Berlin, who spent most of her life in Russia.

Figuring it all up execs are reaching for the aspirin.

Will Hays' marriage to Mrs. Jessie Herron-Stutesman in Baltimore Thanksgiving was not generally pre-known in the film industry over which the General presides. Several show people from Indiana, her home state, speak highly of Mrs. Hays as amiable, etc. She is a sister of Major Frank Herron, associated with the Hays organization. Hays also is a Hoosier.

Mr. Hays became legally separated from his first wife in 1929, after they had long been apart in fact. Their son, Bill, Jr., remains with his father.

Subsequent run exhibs in the Los Angeles territory are attempting to frame plans to get product day-and-date with each other from all distributors. Idea, if placed in effect, which is doubtful, would result in the same picture being played in dozens of houses simultaneously.

Distribs and others disagree with the small admission exhibs on day-and-date idea because it would mean people would have to go miles to find a picture wanted, if current attraction had either been seen or wasn't wanted.

Excess of prints also figures.

The campaigners for community charity in Hollywood have decided that a $173,000 quota is too high this year. This figure represents a markdown from the $200,000 goal of last year. The drive is all over but the collecting, and inside opinion is that a total of $125,000 from the picture industry will be the limit.

That $125,000 averages $13.53 for every one on studio payrolls. It is plenty generous considering current conditions and that the Motion Picture Relief Fund will have a drive of its own later.

What burns the charity officials is that some of the fattest salaries in pictures refuse to come through at all.

Big film execs of now who were big execs in some other industries a year ago, never fail to get a laugh inside their film interest when they reach the stage where they commence opinionating on the value of their product. One in such a category recently tried his hand, for the first time. A Hays' royalist, his review was along lines prescribed by Hays' Honor Code. When he got to the sex part, he carefully wrote:

"The picture has the proper proportion of sex. The leading lady especially, has sex where sex is needed."

Warner Brothers, individually, are reported to hold the personal control of the Warner Brothers' board of directors. This will develop at the company's annual meeting, shortly to be held. It is being storied the Warner brothers feel under this situation they are the complete controllers of the firm, and are operating accordingly.

Another report is Warners has around $10,000,000 cash on hand at present. The brothers think this is a good time to add theatres to its present large list and WB is out for bargains in that direction.

Charles Rogers won the dialog production rights to "Common Law" on a toss-up with Irving Thalberg, that studio (M-G-M) having originally made it as a silent.

Rogers, in New York in the meantime, had purchased the dialog rights from Bayard Veiller, the author, and his agents. Although Rogers had been offered a $35,000 profit by Metro for the rights, they left it to a toss of a coin to settle it.

This will be Rogers' fourth picture on the series of four which he is making with R-K-O financing.

Another report on Metro and "Grand Hotel" gives a different line on the profitable deal Metro made with Herman Shumlin, producer of Broadway's latest stage hit. Metro is said to have invested $35,000 in the stage play with an understanding with Shumlin the picture concern would withdraw that amount from any profit, without further participating in the stage production, but would have the picture rights.

According to the way the show has started off, Metro will receive its investment back and the film rights without cost.

Woods, Chicago loop run house, now operating as indie spot by Aaron Jones, shows itself free from the restrictions handed down by Will Hays, by devoting ad space to playing up the business depression and kidding prohibition.

Ad for "Only Saps Work" (Par) carries these statements: "Why worry about hard times?—Only Saps Work. Give Your Funny-bone a jiggle—the funniest laugh since the Volstead Act!" The last crack on the dry law considered within bounds because of the overwhelming wet sentiment displayed in the last election and referendum.

At the opening of Paramount's "Morocco" at the Chinese, Hollywood, radio announcer caller Jack Warner to the microphone. Warner was unprepared, while other arrivals had been given slips with specially written speeches for them by the announcer.

Not wanting to say anything wrong, Jack grabbed the nearest slip

(Continued on page 55)

Alimony Prisoners

(Continued from page 1)

Tex had promised Josephine she would hold out at least $50 a week from his salary for her. But Josephine was adamant. How she figures he can kick in while being shut up is one of those feminine mysteries.

Class was given the show by Luigi Bamberschek, a Metropolitan conductor, who sat at the piano as accompanist for Sig. Cutzzi, Met warbler. Latter though was just visiting. Bamberschek was about to start a 20 weeks' contract with the Met when the wife decided to have her alimony or else. How she expects to collect is a secret too.

M. C. Present

Irving Gluck, professionally known as Sid Clark, formerly m. c. of the Kentucky Club. His wife, a non-prof., called at the station house twice and demanded he be transferred to the workhouse. She couldn't understand why he was not scrubbing the floors or something.

Another member of the "club" is Lt. Col. George Lynch, rated among the professionals as the husband of Gertrude Barnes.

Walsh, with his pop ditties, appears to be the ace entertainer of the club. A message was phoned him from Miss Davis' lawyer on Thanksgiving Day. It was to the effect that if he kicked in 300 she would let him out Monday. He answered he had no coin and was doing okay in a quiet way.

Petition

Several fellow members of the club wrote Tex Guinan, asking her to get Walsh out before he broke the crowd. He has won all of the dough in sight in all games and contests in the jail.

An Appeal

Dear Tex:—

We, the boys of the Alimony Club, do hereby humbly appeal to you and sacrifice our pride to beg that you help to remove your friend, George Walsh, from our midst.

It is not that we are not most fond of George, but if this is not done pronto, we shall all land in the poorhouse.

In our recent finals of the handball tournament, George easily walked off with the prize of a sterling silver loving cup and $50 in gold.

The following day he copped a solid gold wrist watch which was first prize in the miniature golf tournament.

Versatile Guy

Only last night he made a remarkable run of 58 balls in a billiard match and won a $10 gold piece for his trouble. This was indeed a great surprise to us, we had no idea the guy was so versatile.

To climax everything he broke the club record by swimming our pool in 28 seconds flat. For this remarkable feat he was given a satin bath robe and initialed slippers to match.

We suggest, however, that someone bring in his dinner clothes, for he really is quite out of place here without them, particularly at the table.

As a matter of fact, we have arranged a testimonal feed to him, and as he was voted the handsomest and most talented member of this club at our last weekly meeting, he will, of course, need his dinner clothes for this occasion.

There is one thing that has caused us much trouble, and that is this: The other night George sold us a radio for $100, which he thoughtfully purchased on his way up to the Roxy. Not that we didn't appreciate this, but we learned from his valet that he only paid $23.85 for this radio. His valet discovered the bill of sale in George's suit when he was pressing it.

His manicurist vouched that this was the truth, as he jokingly told her about it.

This may appear very insignificant to you, Tex, but George has been taking on average from $25 to $50 a night from us playing cards and lotto, and for him to do so mean a thing is more than we can understand.

We know that you are close to George and we feel that you alone could be instrumental in obtaining George's release from this most terrible incarceration.

We make this as a wholehearted 100% appeal from downtrodden and persecuted husbands.

Yours most cordially,
The Boys of the Alimony Club.

EXPLOITATION

This department is almost entirely made up of matter from "Variety's" own correspondents. Seldom are any of the exploitation notes sent out by the home publicity offices of the chains used here.

"Variety's" correspondents have been requested to report on all local press or exploitation stunts that fail or prove too expensive for results achieved, as well as those which get over.

Ordinary or expected exploitation not included in this department. Repetition in several cities also excluded, after first mention, unless new angle is later developed.

5 Major Stunts

Portland, Ore.

Five major promotion stunts running currently, a tie-up with unemployment as biz getting medium, more ad copy than before, and free shows for charity, this sort of enterprise has put local R-K-O Orpheum well ahead.

No. 1 stunt clicked big and goes like this: High schools combed for screen material. Football captains and lookers, boys and gals, filmed with sound. Ran 1,500 feet of this first week and proved laugh knockout, kids telling in sound why they should win. B. o. rushed for ducats. Votes taken in ballot boxes. Second week has talking trailer of winners announcing feature. Third week has two-reel high school feature. Clicks big.

No. 2 is radio exhibit and auction. Every ticket gets a 100 shekel stage money. Tieup with dealer. After two weeks, auction held in lobby for radios. Only stage money shekels accepted for bidding. Auction zipped up by pro auctioneer. Big interest.

No. 3 showed no cash profit but clicked 100% for good will. Thanksgiving day matinees prices as follows: Balcony, one can of anything; lower floor, two cans; loge seats, three cans or one dressed fowl; kids, one potato. All receipts then given to sunshine division of police dept. for charity. Truckloads hauled away and registered big in popular appeal.

No. 4 stunt was tieup with local auto dealer, featuring non-breakable windshield. Local golf tournament had golf stars in town. Film made of the stars trying to drive golf ball through windshield. Plenty publicity free and dealer paid all costs.

No. 5 stunt illustrates how ill winds can blow good. Local unemployment relief board asked for 300 unemployed family men to sell Orpheum tickets at regular price. Paid 25% commission. House believes sale of extra ducats will make up for commission expense. Punch lies in major civic contribution to helping biz get better by making for unemployment. Clicked big.

Net result of these high pressure exploitation ideas has been to zoom the house gross. Last week with a program show, Orpheum topped the burgs' gross with such competish as "Big Trail" and a new legit stock opening.

Ted Gamble is local R-K-O manager responsible for most energetically pushed battery of moves to boost grosses this burg has seen in years.

Opposition Animals

Sioux City.

Press stunt caused excitement downtown when a huge cat and a gorilla became involved in a fight. Shouts of bystanders attracted Patrolman James Murphy, who arrested the participants. The cat and gorilla were men dressed to represent animals, the cat advertising "The Cat Creeps" at the Orpheum, and the gorilla advertising a picture by that name at the Iowa theatre.

Upon shaking hands and promising to be good thereafter, the cat and the gorilla were released by officers.

Steady Attendance

Easton, Pa.

Seville theatre, films only, tied up with Ralph Bros.' furniture store and gave away a radio to the lucky number. Night drawing held house was jammed, the rule being winner must be present at drawing.

Fourth Street theatre here is giving away favors to ladies who attend regularly. Records of attendance are kept by tickets punched by doorman.

Denver House Works Taxi Gag

Denver.

Manager Swiger, of the Denver, arranged with a taxi Co. whereby a patron can go to the theatre in one of its cabs and return home after the show for the price of the trip downtown. All that is necessary is for the patron to get an admission receipt from the cashier good for the trip home.

Postal substations placed in Denver and Paramount for Christmas season. Department furnishes one clerk in each house and theatre furnishes additional help.

Glassware for the Ladies

Portland, Me.

Colonial (second run) is giving away prizes consisting of glassware to all lady patrons on certain nights each week. Portland theatre also presenting fair sex with gifts.

"Personal Pass' as Stunt

Minneapolis.

Manager Gordon Greene of the Minnesota, Publix, has put over a dandy personal pass" stunt with many of the manufacturers and jobbers here. "Personal passes" are distributed to the executives. Latter hand them out to their customers as a courtesy and good will builder when the customers come to town. It's a comparatively inexpensive way of helping to entertain the buyers.

The "passes" are made to read as though the business executive giving them away has free access to the Minnesota and the privilege of sending in as many of his friends as he sees fit. He fills in the name of the person to whom the courtesy is extended and signs his own name. The holder simply presents the "pass" at the box-office and receives regular admission tickets free.

At the end of the month the theatre bills the executive for the number of passes issued at the regular admission scale.

Parade of Harold Lloyds

Canton, O.

Russell Bovin, Loew's manager, gave tickets to 100 kids who made up best impersonation of Harold Lloyd during showing here of "Feet First." Bovin got the hunch when Merchants' Association announced costume parade in connection with arrival of Santa Claus.

Hundreds of kids paraded downtown streets headed by band, and the 100 or more juvenile Harold Lloyds passed in review of thousands who lined the street. Stunt proved one of most effective bits of exploitation here in many months.

Plenty of Noise

Kansas City.

When Manager Charles Raymond was given "Hell's Angels" for the 3d anniversary week at the Midland if there were any who did not know of the attraction they were deaf, dumb or blind. He secured Jean Harlow for personal appearances for the first two days. Next tied up with the railroads for special rates and had hangers in railroad stations. Another tieup was made with a chain store company, and 100,000 announcements were enclosed in packages from all the stores three days prior to the opening.

Another tieup with an airplane company resulted in a huge plane flying over the city scattering 50,000 bills calling attention to the show. A truck with loud speaker equipment covered the city streets announcing the picture and the appearance of the star. Half sheet cards were in all of the stations of the suburban street car companies, and fancy paper napkins on the counters of some of the leading soda fountains. All of this was in addition to the extra newspaper space. Capacity business was the result.

None of the extra distribution cost a cent, which made it still sweeter.

Games for Highbrows

Dallas.

Local highbrows have found new way of killing evenings, playing backgammon, parlor game of Victorian days. Antique stuff is replacing bridge, with Herbert Marcus, owner of fashion store, importing Howell Thorne, New York, to show the idlers just how it's done.

Tournaments, contests, etc., usual aftermath, with possibilities for theatre p. a.'s, but so far untouched.

Macy's Rubber Parade

New York.

Broadway got its annual "show me" whack from the department store mentors Thanksgiving day when Macy's held its kid parade, augmented by bands and inflated animal and cartoon figures on the exaggerated menu.

Those inflated caricatures of famous cartoon characters are showstoppers on any street. When a department store like Macy's throws on some grenadier guards with music there's plenty red and blue to attract long distance even.

Free Flight to Hollywood

Pittsburgh.

Through a tieup with the Transcontinental and Western Air, Inc., lines, Penn arranged for a free flight to Hollywood for best 50-word review on "Hell's Angels." Trip with all expenses paid includes tour of U. A. studio.

Boys Ballyhoo "Tom Sawyer"

Los Angeles.

Bringing "Tom Sawyer" into the local Paramount Thanksgiving, with kids out of school until Monday (1), local organization built its campaign strongly on the juvenile angle.

Going to the Los Angeles District Council of the Boy Scouts, Par-Publix succeeded in getting E. B. De Groot, scout executive, to write a letter going to 16,000 scouts in this territory, asking them to support picture.

Besides the scout tieup, special parties that will be arranged, etc., Publix tried a Punch and Judy show along streets to attract attention of kids.

New York.

R-K-O Hip sent a rickety old open face Ford around mid-town during the Amos-Andy picture's week at the Hip. It held a couple of fellows in blackface made up as the radio pair. Good bally for the section.

Medals for Pipes

New York.

Joseph Regan, Irish tenor, will dish out a gold medal in each town he plays on the R-K-O western unit route to the boy with the best voice in local contests. R-K-O theatre exploitation department is tying up with Regan on the idea.

Regan will hold auditions in all towns and pick the best pipes in each. Local tie-ups will be attempted by R-K-O to secure training for the winners.

Treasure Hunt in Snow

Denver.

One of the best exploitations ever pulled in Denver was the treasure hunt put on by Manager George Baker of the Paramount for the showing of "Tom Sawyer." The treasure was buried in a gravel pit and nearby fields. Despite nearly a foot of snow over 1,000 people started from the theatre Sunday morning and over 200 were still digging when darkness fell.

Gasoline company donated $75 in gold and the house added $25. Other prizes included a small radio, diamond ring, tires, 50 boxes of candy and 100 pairs of tickets. These cost the house nothing as the firms were played up in the stories in the papers and in the ads.

2 Concurrent Tieups

Brooklyn, N. Y.

Les Kaufman in the Paramount publicity department responsible for two tieups running concurrently in the Brooklyn "Daily Times." School circulation stunt in various sections of borough in attempt by paper for sectional building of circulation. Started ringing heads of groups of kiddies, proper office identification to be rewarded with Paramount ducats. Mention of current program, etc., in all stories, pictures with latter taking up two-four columns three-four times weekly. Gag went over so well, built up to society gag, photographing debs on horse path, bridge parties, etc. Good for three four-column pictures weekly, with accompanying stories.

Second stunt an old opportunity contest idea sponsored by Paramount and "Times," where all applicants must apply at private rehearsals, with Stuart Barrie, Paramount organist, as judge of talent. To run for four weeks, with all sections of Brooklyn included week to week. Ultimate winner to appear on stage for week with Vallee, the incentive.

Each week's winner appears at first matinee Sunday, on stage, in effort to build up first Sunday mat business.

Benefits in Dec.

Minneapolis.

R-K-O Orpheum here is going after benefits strongly during December to offset the holiday slump. This "benefit" is a new stunt for the house this season. Organizations are given a cut on all the tickets they sell for the particular night they have the house.

One Hit; One Flop in Louisville

Louisville.

National theatre showed enterprise in a tieup with the "Courier Journal" and "Louisville Times" arranged for Universal Newsreel to shoot play-by-play of Male-Manual Thanksgiving Day football game and also scenes of the first Christmas carnival. Pictures now current at National all week.

John R. Settle, director of activities for the American Legion, distributed thousands of coupons entitling holders to $1.50 seats for 50c at Memorial auditorium to see and hear Torreblanca's Tipica orchestra, but the stunt flopped due to no publicity tieup, no press agent and zero weather.

Some Old Standbyes in New Haven

New Haven, Conn.

Roger Sherman has standing tieup with circle of Naborhood stores. Each week stores distribute circulars using half of space for their own products and half for theatre adv. House pays for stunt with Oakleys.

Fox-Bijou making bid for kid's patronage with "Mickey Mouse" club plan. Members of club are admitted to special Saturday noon show for 10c and free candy distributed.

Chrysanthemums

St. Paul.

Manager Ed Furni of the Paramount took publicity honors last week with a tieup on the municipal chrysanthemum show now on at park greenhouse. Took newsreel shots of show for his screen, urging folks to visit exhibit.

In return park department filled lobby of theatre with $2,500 worth of the blooms. Climax of the publicity came with naming of a variety developed here as the Ruth Chatterton. This particular bloom was dispatched air mail to the star, all to the tune of clicking linotypes.

Robb & Rowley's Special Train

Sweetwater, Tex.

Robb & Rowley theatres in Texas and Oklahoma arranged for a special train to carry fans of Sweetwater to Big Springs for the annual Armistice day game. A round trip fare of $1.35 was secured and 500 took the journey. Pictures of the game were taken by H. M. Rogers, manager Sweetwater theatre. All preparations for special train made by management R. & R. theatres and all reservations through R. & R. Palace office.

Chorus Girl Santys

St. Paul.

Another lesson this week from the Ray O'Connell "school of exploitation." Never missing a week, O'Connell, city R-K-O manager, took 10 girls from 20th Century Revue, current on the vaudeville bill, decked them out in Santa costumes and had them ballyhoo for the Salvation Army at the street corner chimneys where funds are collected to feed the poor.

The news cameramen were there.

"See a good show—and win a Christmas gift for hubby" is the cry of Manager Frank Croson of the R-K-O President. He tied up with a local jeweler who gives away $100 worth of jewelry every Wednesday night in return for installing a display case in lobby and putting a ballyhoo for his store on the screen.

No cost to the theatre otherwise.

Waugh Starts Well

Winnipeg.

Howard Waugh, new manager at R-K-O Capitol, opened with plenty of live ideas. He had Rita Burgess Gould, at Capitol, tie up with Hud-

(Continued on page 30)

BEHIND THE KEYS

Los Angeles.

Allen Warshauer, doing the adv. work for the Paramount and United Artists here, shifted to San Francisco to handle the three Publix houses, Paramount, St. Francis and California. Gene Fox from Minneapolis shifted to L. A.

Duluth.

Al Anson, district manager Publix, promoted again, making it three times in the last year. North and South Dakota have been added to his territory.

William C. McCreary, manager, Lyric, transferred to Hibbing, Minn., where he will be in charge of two Publix houses. Jules B. Reisman leaves the Garrick to replace McCreary.

Des Moines.

Solon theatre, Spencer, Ia., recently added to Finklestein chain, reopened Dec. 1, Fred Weiman managing.

Floyd Plamer has leased the new $25,000 theatre at Postville, Ia., recently erected by Louis Scutte.

Graham, Washington, Ia., leased by Electric Theatre company, which operates the Fox at Washington. Ralph Pratt managing both houses.

Lake Mills, Ia.

Lake Mills Theatre, only picture house in town, burned. $8,000 loss.

Veedersburg, Ind.

Tokyo, operated past 15 years by H. C. Whistler, has been sold to A. N. Vance and George Claire of Kokomo. Vance has moved to this city to take charge of house.

South Norwalk, Conn.

Albert Hamilton, mgr. of Empress, now city manager for Publix.

Poughkeepsie, N. Y.

Edward L. Lewis, mgr. Rialto and Strand theatres, resigned.

Platteville, Wis.

New Avalon, all sound, opening Dec. 11.

Akron, O.

Al Beckerich, manager of the Cleveland Hippodrome, has been made manager of the R-K-O Palace here. Is the only R-K-O house in town.

Ralph Walsh, former manager of the R-K-O Palace, has returned to Warners as district manager for theatres in Ohio. He will supervise 26 houses in the state.

Canton, O.

George Reister, new manager of the Warner, Palace and Alhambra, succeeding Frank Phelps. Latter takes over Warner spots in Portsmouth, O.

London, Can.

Price drop announced by management of Palace, F. P. house here. New night top of 30c and 20c matinee. New kids' prices 10c all time.

Palace now running two change week policy rather than three as in past. New house manager, F. Doney.

Reading, Pa.

Harry D. Stearn, general manager of the Wilmer and Vincent theatres, in this city, is no longer in that position. District Manager Floyd Hopkins, Harrisburg, whose territory includes Reading, is temporarily in charge.

James E. Kelly is again piloting the Orpheum here. Dramatic stock, playing there for over two months, closed Nov. 26. Another company may be placed.

St. John, N. B.

Two appointments for the new Capitol, Halifax, N. S., erected by Famous-Paramount-Publix. H. R. Hitchson transferred from Hamilton, Ont., to Halifax as manager. T. S. Daley, who relieved the late John F. O'Connell during the latter's sickness and on the death of the veteran manager, returned to Toronto to become manager of the Uptown theatre there. Kenneth E. Finlay, of Sydney, N. S., is treasurer of the Halifax Capitol. R. J. Macadam continues as manager of the Casino, Halifax, F-P-P.

Darlington, Wis.

Harry W. Ellis has purchased the Orpheum from J. E. Grimm.

Lake Mills, Ia.

Town's only picture theatre destroyed by fire. Loss $8,000. Some insurance.

Dallas.

Wind of probable Warner invasion of Texas may materialize into fact, in lieu of shift to theatre dept. of Joe Luckett, until recently First National exchange manager for Lone Star territory. Shift also included Truly Wildman, who piloted WB branch here.

Montreal.

Gene Curtis, New Haven, Conn., succeeds Harry S. Dahm as manager Capitol theatre. Dahm's promoted district manager Ontario, Canadian F-P.

Kansas City.

Glen W. Dickinson circuit bought the Bijou, K. C. 850-seat suburban house.

Jacksonville, Fla.

Harry Weiss has been transferred from the Publix city managership of Tampa to manager of the Florida theatre here, replacing Al F. Weiss, Jr., no relation.

Charles G. Branham, district manager, has moved his offices to Tampa. Other managerial changes are Al Fourmet, formerly with Paramount here, to succeed E. A. Crane as city manager, Daytona; Arthur Barry, formerly of Hendersonville, N. C., as manager at Lakeland to succeed R. M. Swanson, transferred to the Hippodrome, Miami.

Managers at Tampa theatres for the season are Paul Short, remaining at the Tampa; O. G. Finley, Victory; James Newman, Franklin, and Charles Kirconnell, Seminole. Publix is negotiating for road shows at the Victory in Tampa and the Vivian, Daytona.

Halifax, Can.

Harold Hitcheson, mgr. of new Capitol. Tom Daley returns to F. P.-Can. headquarters in Toronto.

Huntingdon, Pa.

Clifton theatre destroyed by fire Nov. 30. Two firemen injured. Origin undetermined.

Syracuse, N. Y.

Scion of Tin Pan Alley, which knew him as Mort Schenk, and former actor, Morton M. Shenkman will succeed James J. Moore as managing director of the Fox-Eckel here in two weeks, it was announced today.

Shenkman joins the Fox Metropolitan Theatres after nearly five years with the Wilmer & Vincent circuit.

Akron, O.

Al Beckerich is manager of R-K-O theatre here, succeeding Ralph J. Walsh. Walsh has accepted a post as district manager for Warner Brothers with headquarters at Cleveland.

Theatre Advertising as Indicated From Various Cities

DENVER

LAST TIMES TODAY! 'Gala Anniversary Show! Ray Bolger and Ted Mack in 'Giant' Stage Show! Fred Schmitt and Denver Grande Orchestra, "Faust."

A Girl's TRUE STORY... her name a secret!!

TOMORROW AT 11 A. M.: The Most Astounding Picture of the Year!

WAR NURSE

With Robert Montgomery

ROBERT AMES JUNE WALKER MARIE PREVOST ANITA PAGE ZAZU PITTS

For the first time, the true, daring expose of our girls at the front . . . love that blossoms even in carnage of war!

Publix Stage Show! TED MACK in "SKY HIGH" With the Musical Comedy Stars HILTON & GAR The Flipper & Flapper PAUL & FERRAL The CAMPUS FOUR Collegiate Quartet FRED EVANS DEBUTANTES FRED SCHMITT Conducting DENVER GRANDE ORCHESTRA "The First Thanksgiving"

MIDNITE PREVIEW TONITE! Marie DRESSLER Wallace BEERY in "Min & Bill"

Denver

PARAMOUNT PICTURES PUBLIX Stage Shows

NEW YORK CITY

RK MAYFAIR BRYANT 6851 6852 BROADWAY AT 47th STREET

She Took His Dictation—But Wanted His Kisses

CONSTANCE BENNETT in SIN TAKES A HOLIDAY

JUST HIS SECRETARY—but her soul yearned for him. Then fate married them—and she sailed away—unloved—unkissed on a lonely honeymoon.

With Kenneth MacKenna, Basil Rathbone, Rita LaRoy, Louis John Bartels.

Premier Prices All Seats Today 'til 1 P. M. 60c

A PATHE PICTURE

CHICAGO

TOMORROW AT 10 A. M.

Death stalking in the nite
Hundreds of children's lives imperiled
Shrieking sirens-clanging bells
A city ablaze
Just a few of the 1,000 thrills
In...

THE THIRD ALARM

A TIFFANY PRODUCTION

JAMES HALL STAR OF "HELLS ANGELS"

ANITA LOUISE HOBART BOSWORTH PAUL MURST • JEAN HERSHOLT

CASTLE STATE AT MADISON

NEW YORK CITY

'VIENNESE NIGHTS' (WERE MADE FOR LOVE)

This is the picture that was made without regard to Hollywood precedent, Hollywood formula or Hollywood tradition!

The public loves it—the critics love it! Since its brilliant world premiere, it has given New York the supreme screen thrill of the year!

It's *different* and it's *great!*

• • •

By Sigmund Romberg and Oscar Hammerstein, 2nd.

Entirely in Technicolor

WARNER BROS. THEATRE B'way & 52nd St.

Twice Daily 2:45-8:45 Sunday 3-6-8:45

Good seats at the Box-Office for the first four weeks.

LOS ANGELES

A New A GREAT STAR is born

A star so beautiful..so brilliant..so gracious.. new interest is given to the talking screen..the art..the joy..the pleasure of theatre going flames anew! You..you have cried for a fresh face..a genius..come ..your fondest hope will be exceeded....

MARLENE DIETRICH IN PARAMOUNT'S MOROCCO with GARY COOPER ADOLPHE MENJOU DIRECTED BY JOSEF VON STERNBERG

SPECIAL MIDNIGHT SHOW SAT. NOV. 29TH • MARLENE DIETRICH will be there IN PERSON

A PROLOGUE OF GLORIOUS SPECTACLE

GRAUMAN'S CHINESE 2:30 TWICE DAILY 8:30

FOR SEATS PHONE GLADSTONE 5184 or OWL DRUG 6TH & BDWY.

MILWAUKEE

ALHAMBRA

If Others Are Happier Today It's Because They've Seen This Picture

You, too, will rejoice if you follow the crowds making merry with

HARRY LANGDON

and SLIM SUMMERVILLE with BESSIE LOVE in "SEE AMERICA THIRST" Presented by Carl Laemmle

Visit Our Palm Garden Refreshments Free

NEW YORK CITY

Evelyn BRENT in "MADONNA OF THE STREETS" with ROBERT AMES

God gave her the yielding heart of a woman . . . but she craved wealth . . . made toughness a virtue . . . sneered in the face of decency . . . only to find her castle of selfishness crumble at the first tiny note of love.

A COLUMBIA PICTURE

Daily from 10:30 A. M.

CONTINUOUS SHOWS GLOBE B'WAY & 46TH ST.

SAN FRANCISCO

MARKET cor. Mason ST. FRANCIS HE. 1010 2948

TODAY at 10 A. M.

Just a great girl that's hungry for romance. She'll take you on thrilling escapades, and show you new ways to win a man.

The NAUGHTY FLIRT

A First National Production with ALICE WHITE MYRNA LOY PAUL PAGE

—also— Lario de Priest Music Paramount Sound News "Office Blues" Musical Skt. "Orion" Wanderlust Travelogue "Sky Scrapers" Comedy Riot

35

ST LOUIS

THE NEW SWEETHEART OF THE SCREEN

It Has Everything
Romance! Charm! Action! Thrills! With Sally Herself — More Charming, Radiant, Irresistible and Inimitable Than Ever!
STARTS TODAY

Marilyn MILLER
"SUNNY"

First National's Joy Packed Romance With
JOE DONAHUE
CLYDE COOK
O. P. HEGGIE
Short Subjects
LULU McCONNELL
In "Tongue Tied"
'THE ISLAND EMPIRE'
25c TO 1 PM 40c TO 6 PM 60c Nights
Midnight Preview Tomorrow
JACK OAKIE in "SEA LEGS"

AMBASSADOR

MONTREAL

MONTREAL'S LEADING THEATRE
HIS MAJESTY'S
Telephone: FLeury 3456-6498
ONE WEEK ONLY
COM. SAT. NIGHT, NOV. 29 At 8.30
76 Years Ago England gave to the world its greatest thrill with
The Immortal Charge of the Light Brigade
To-day mankind is staggered with the same famous heroic episode
Vividly Portrayed in
THE GREATEST OF ALL FILM SPECTACLES!
Under the Auspices of the Canadian Legion of the British Empire Service League
GAUMONT BRITISH CORPORATION Presents
"BALACLAVA"
WITH BENITA HUME and CYRIL McLAGLEN
Buy in Advance All Seats Reserved
Matinees: 50c and 75c Evenings: 50c, 75c & 1.00 Seat Sale Monday
TWICE DAILY Including Sunday 2:20 and 8:20

DETROIT

TODAY!
WATCH OUT!
The Most Dangerous Woman in the World Has Reached Detroit! She's a Racketeer in the Love Game!

The WIDOW from CHICAGO
WITH NEIL HAMILTON AND ALICE WHITE
SEX APPEAL WITH A SIX-SHOOTER!
She'll Take You for a Ride to Romance! Shoot You Full of Thrills—and Slay You With Love!
EXTRA! Willie West & McGinty in "Plastered"
"The 20th Amendment" with Jack Haley
Lee Morse in Songs
TODAY SUNDAY 25¢ 10:45 to 2 P. M.
50¢ 2 P. M. to Closing
Children All Times 15c
STATE
WOODWARD NEAR GD CIRCUS PARK

INDIANAPOLIS

INDIANA
It's True! She DID Sin!
But What Girl Wouldn't to Save the Man She Loves?
ONE NIGHT AT SUSIES
Vitaphone Romance With
Douglas Fairbanks, Jr.
Billie Dove
Daringly frank story of the greatest sacrifice a girl ever made!
Sh-h-h! Come with me to Susie's and spend the strangest night of your life.
ON THE STAGE
CHARLIE DAVIS presents
Glorified Vaudeville
6—Big Attractions—6
FREDA & PALACE
Musical Comedy Funsters
CHILTON & THOMAS
THE MORGAN TRIO
EVANS' MERMAIDS
CHARLIE AND HIS BOYS
DESSA BYRD
BRUNSWICK RADIO FREE
for your favorite charity in celebration of
BRUNSWICK RADIO WEEK!

JERSEY CITY

BOYS and GIRLS!
THE FOX CAMEO THEATRE
OPENS FRIDAY NOV. 21st at 1.30 P.M.
IT WILL BE FOR BOYS AND GIRLS EXCLUSIVELY
BE SURE TO BE THERE!
P.S. THE ADDRESS IS OCEAN & DANFORTH AVE'S.
MON. TO SAT. PERFORMANCES 9.30 to 1.30 P.M. 1.30 to 5.30 P.M. NO EVENING SHOW.
NEW POLICY!
SELECTED TALKING PICTURES NOVELTIES
BOYS and GIRLS 10¢ ··· ADULTS 20¢
PROGRAM CHANGES MON. WED AND FRIDAY.
THERE WILL BE NO SHOW ON SUNDAY FOR CHILDREN.
AMERICA'S FIRST THEATRE EXCLUSIVELY FOR BOYS and GIRLS.
JOINING THE PRESENT CHILD CONFERENCE MOVEMENT IN OUR NATIONS CAPITOL.
"BUY A SHARE IN CHILDHOOD PREFERRED"

TOLEDO

STATE 25¢
LAST TIMES TODAY
EDMUND LOWE
—IN—
"Scotland Yard"
Midnight Show 11:30 Tonite, "WHAT MEN WANT," and vaudeville. Auspices Roosevelt Ex-Service Men's Republican Club. Admission 50c.
SUNDAY, 1:30 Continuous.
"WHAT MEN WANT"
A blazing, daring drama of girls who barter their beauty for ease and luxury. Adapted from the novel "Men in Her Life," by Warner Fabian, author of "Flaming Youth."
BEN LYON—PAULINE STARKE
BARBARA KENT, ROBERT ELLIS
MON., TUES., WED.
"The BIG HOUSE"

MILWAUKEE

ALHAMBRA
DEAR JUDGE!
PADLOCK US IF YOU MUST.... WE ADMIT THEIR FUN IS INTOXICATING!
CARL LAEMMLE presents
HARRY LANGDON
SLIM SUMMERVILLE
BESSIE LOVE
IN
"SEE AMERICA THIRST"
To 1 p.m. 25c
World Premiere
Universal's Cocktail of Mirth!
WHAT A PARTY!
The Punch of an Old-Time Bottle of Beer . . . The Sparkle of Champagne . . . The Exhilaration of a Highball . . . You're in Tune
A LAUGHING JAG!
PAPA & MAMA SCHLITZ (IN PERSON)
Once every afternoon, once every night
MIDNIGHT SHOW TONIGHT

CHICAGO

WHY WORRY ABOUT HARD TIMES?
"ONLY SAPS WORK"
Give Your Funny-bone a Jiggle—Funniest Laugh Since the Volstead Act!
A Laughable Crook With a Bum Leg—a Laughable Picture From Start to Finish!
RICHARD ARLEN
MARY BRIAN
LEON ERROL
STUART ERWIN
Four Great Stars in an All-Star Romantic Comedy
A Paramount Picture
ADDED ATTRACTION! "The Bottom of the World" Sensational Adventures in the Antarctic
Continuous from 8:45 a. m. 35c 3 p. m., 50c 6:30
WOODS RANDOLPH near DEARBORN

NEW YORK CITY

They Couldn't Say No to Easy Dough...
BLOOD MONEY!
HUSH MONEY!
GUN MONEY!
BIG MONEY
Thrillingly—Laughingly Portrayed by
Robt. Armstrong
Eddie Quillan
James Gleason
A PATHE PICTURE
continuous shows
NOW GLOBE
B'WAY & 46th St.

ST LOUIS

A MAN-WRECKED WOMAN!!!! A SHIP-WRECKED MAN
How Long Can He Treat Her Like a Woman? When Must He Treat Her Like a Man? Fighting Her, Browbeating, Conquering Her.
25¢ TO 6 P.M. 50¢ NIGHTS 15c KIDS
GEORGE BANCROFT
"DERELICT"
Paramount's Crashing, Smashing Drama of Conflicting Emotions!
WITH
WILLIAM BOYD
JESSIE LANDIS
Midnight Preview Tomorrow!
'WIDOW FROM CHICAGO'
ADDED FEATURES
CHESTER CONKLING —IN— 'Sky Scrappers'
GENE WIRICK —IN— 'School Days' Talkartoon
25¢ to 6 p.m. 50 Cents Nights
MISSOURI

CLOCKED—

423 LAUGHS *by actual audience count!*

CHARLIE RUGGLES

will panic them in this one — the most successful farce ever conceived.

"CHARLEY'S AUNT" will produce more laughing pains than anything ever shown. It's the greatest laugh picture of all time!

with

JUNE COLLYER

and a great cast

Story by Brandon Thomas
Directed by Al Christie
Produced by Christie

COLUMBIA PICTURES

For laughing
OUT LOUD

"CHARLEY'S AUNT"

COLUMBIA'S MIGHTY MIRTHQUAKE!

No Ratification for 5-5-5 Contract Until Endorsed 100% by Industry

Until ratified 100% by the industry as represented in the 5-5-5 Committee, the uniform contract formula, copies of which were printed a month ago and are now stacked up in the Hays office, will be held up. This means that one way or another the standardized form cannot become effective until late in January.

So far all members of the committee, with the exception of Abram Myers, have okayed the formula. In the case of Myers several of his Allied States units have shown their impatience and disapproval of his delay by going over the head of their paid advisor and indorsing the form.

Producers and distributors, especially since the ruling of the U. S. Supreme Court against anything that would show collective body control, are determined to get the voluntary okay of the vast majority of exhibitors before they will relinquish their individual sales forms for the one drawn up by the industry's representatives during the past year.

Myers and his lieutenants are meeting in New York privately. The understanding in producer circles is that a final decision will be reached by that insurgent group regarding their attitude toward the contract. Other members of the 5-5-5 Committee expect a report in this respect within the week.

KATZ' ASSURANCE OF PUBLIX EMPLOYMENT

In "Publix Opinion" of last week, Sam Katz issued this announcement, to reassure Publix employees:

For Your Personal Information

In order to set at rest all idle rumors, fears and gossip, I wish to make this definite, positive statement:

Every present employee of Publix Theatres Corporation may be definitely assured that he is going to keep his job.

The only qualification in this statement is, naturally, the qualification of service. So long as every employee now in Publix performs his duties and delivers the job which he has always delivered and which Publix expects him to deliver, he need have no fear of being dropped from the payroll.

Whereas we have found it advisable to re-design the operating setup in order to throw more power into the field, these changes are constructively made for the betterment of the circuit and do not affect in any way the individual effort or work of any employee of Publix.

For the new men who have joined Publix in the recent acquisition of theatres the same statement holds as genuinely true as it does for the older employees.

The man who does his job thoroughly, conscientiously and effectively, (and I may say the job has been done, and is now being done in just that manner) need have no qualms or fears as to his position in Publix. He may be definitely asured that his position will remain fixed in Publix Theatres and that he himself, in the conduct of his job, is master of his fate.

In these days of rumors, gossip, changes, elimination of manpower in other businesses, it should be, and I hope it is reassuring, to every man now in Publix to know that his job is safe and that he can whole-heartedly and without fear of his future status throw himself into his work in the definite knowledge that his position is secure.

Sam Katz.

Labor Troubles

Portland, Ore., Dec. 2.

Six local indie houses filed suit for a restraining order to prevent union picketing outside the theatres. Misunderstanding started over whether two operators were needed in sound booths.

Houses have been operating non-union, with picketing, for months.

British Film Field

(Continued from page 6)

Joe Brandts are using phone numbers when they ask for guarantees based on last year's grosses.

The Joes, like others, must either come way down or go into business here. Tough job, that, and conditions will not improve either.

Might get a break through FBO of this country if he came to earth on guarantees. Fred Enders got an option from the Ostrers on the stock of this distributing house, stock being taken over by Ostrers when Bromheads quit. Enders has been running on by selling British Thomas-Houston equipment and marketed some 400. He did a little on the side with re-issues, there being enough silent business still available to make this a go. Otherwise, lying doggo till there's some American product around that doesn't want twice as much guaranteed against a percentage as the market is worth altogether.

Tough on the Brandts, getting so out of date on figures, ain't it?

Good Evans!

Looks like Will Evans, theatre head of Gaumont-British, is getting to be a big fellow. With a knid of Cochran-Butt pull in Fleet street. Having bawled out Peter Burnup of "Daily Mail," is also credited with having done his bit towards getting George Atkinson out of Beaverbrook's "Express."

Maybe idea gets around through Evans having been close to Beav., over so many P.C.T. stock deals.

Atkinson says part reason was "Express" against boosting British pictures, which, up against Beaverbrook's United Empire stunt, doesn't sound. Only you never can tell with these political-financiers. Anyway, Atkinson apparently did railroad stories and reviews through about concerns and actors on his lordly boss's barred list, and that caused a squawk. If Swaffer does the film criticism for the Beaverbrook papers, and as Swaff's graft-proof, there'll be some more barring. From the theatres; like Swaff is still from some of the legits.

Same time Atkinson joins "Daily Telegraph" Dec. 7.

Folk Around

Hayes Hunter still here. In purple pants.

British & Dominions Company took 30 days' shooting on "Sport of Kings," through having to rebuild sets and retake through lab accidents.

Arthur Dent and Murray Silverstone feed from the same trough at Kettner's now and then. No merger. Provincial papers please copy and deny.

New Victoria and New Gallery are to take concurrent runs experimentally. Partly on account of shortage of big pictures, partly because someone in Gaumont-British figures houses are far enough apart not to affect each other. Maybe. New Victoria playing to around 30,000 odd patrons a week at present. Some eight capacities.

De Courville finishes his shows at New Vic and begins directing "77 Park Lane" as a quota opus for United Artists Dec. 8.

Maurice Elvey begins on "Potiphar's Wife" for B.I. next week.

Syd Chaplin Echo

Molly Wright had action against British International for slander and negligence arising out of an alleged savage assault on her some time ago by Syd Chaplin, who then beat it and never came back to finish "Mumming Birds." B.I.P. paid $2,500 and costs and the case did not go for trial.

Same day bankruptcy petition filed against Syd Chaplin, in which he is described as a comedian whose present whereabouts are unknown.

Lachman's Backing

Harry Lachman making Dorothy Brandon's "Outsider" at Elstree, with Alma Reville, B. I. scenarist, doing script, and Wardour Company (B.I.P.'s distributing end) releasing. Lachman says he has Rothschild money behind him, but with layout as above and ostensible producer being E. Hakim, small exhibitor, seems the Rothschild millions are a long way behind Harry. Paid $20,000 for rights of play, and film is to cost all in some $75,000 and over in 18 days.

Texas OK Tiff's Contract

Dallas, Dec. 2.

Texas Allied indies officially endorsed Tiffany franchise in a meet here.

Claimed one of rare cases when Texans have unanimously accepted a producing firm's product.

DET. GRINDS OFF CUT

No Money in Slashing Opposish Prices

Detroit, Dec. 2.

The price war between grind houses has been curtailed except in the lesser spots. R-K-O Temple agreed to maintain its price scale and the Family and Columbia also plan on maintaining theirs.

Reason is that very little additional business will be obtained that way.

TESTING VT.'S SUNDAY LAW

Rutland, Vt., Dec. 2.

One of the most determined attacks ever made on a New England blue law is being waged here. As a result the constitutionality of Vermon't Sunday Amusement Law under which State's Attorney is attempting to curb operation of film theatres and indoor golf courses, is to be passed upon by the State Supreme Court.

T. W. McKay, manager of two Publix theatres, recently was arrested charged with violating the Sunday law, on the statute books since 1921. Judge Clayton H. Kinney in Rutland Municipal Court overruled a demurrer filed by counsel for McKay and the case will go direct to the Supreme Court without trial in the lower court.

Two operators of miniature golf courses have been fined under the law and have ceased to open Sunday. McKay, however, since his arrest has continued Sunday film shows in the theatres.

Girls Tattoo Fans

(Continued from page 1)

season, drifted into the spot with the request for a flower on their chest. When asked why they alibied they were drunk.

Seaport towns produced sailors who, while the markings were being printed, claimed they were having the work done to look as beautiful as the rest of the crew.

Kids Ambitious

Out of every town of 10,000 or over Webb was always sure of at least 12 boys customers, who went for back designs. Many of these lads, because of the intricate work, had to make two trips. About 80% of these lads said the fancy design was the foundation for a body covering which would make them the greatest tattooed man in the world. They were planning on a sideshow career as tattooers. The other 20% did it to impress some home town gal.

Society women, in the medium sized towns, went strong, the past year on an anklet. Consists of a wreath of flowers around one ankle. All said it was stylish to carry this mark, and saved buying an anklet chain.

Many small town girls would stand around undecided as to what they wanted engraved. Most of these faded after the first prick of the needle, declaring they had no reason for being marked up, and called it all off.

Webb carried a machine to remove tattooing. It wasn't used once all year.

Hearts Entwined

Webb says a revival of the tattoo biz will occur within the next year. He bases his assertion on the fact every depression brings about a return of this sport, with engaged couples using this cheap means of showing their love for each other, by having their names interwined.

It's cheaper than rings and more effective, they think.

Grid Men Go Adagio

(Continued from page 1)

usually be depended upon not to fumble the baggage. Getting warmed up in rehearsal, they call the turns like plays—by means of signals.

Many of the adagio students came here looking for work in football pictures. When this didn't materialize they went adagio. Now the problem is getting play dates.

November Production Survey

Hollywood, Dec. 2.

Opening week of November saw production at its best since summer, with 42 feature units and nine short subjects active. Feature activity fell off 10 units during the month while the quick-shooting comedies picked up slightly.

Thirty-five features were continuing in the second week of November, and only 19 continued the closing week.

For all units the average working weekly in November was 47.2, identical with October's average.

Metro, Universal, Fox and Paramount held their lead in activity, with slight changes in order. They averaged seven, six, five and four feature units respectively.

NOVEMBER PRODUCTION AVERAGES in 17 Active Coast Studios

Feature Studios.	October, 1930, units active— Features.	Shorts.	Totals.	Past averages 1929.	1928.
Metro	7.2	.2	7.5	6.2	6.4
Universal	6.5	1.7	8.2	6.9	5.1
Fox	5.2	..	5.2	7.2	8.0
Paramount	4.5	.2	4.7	4.8	8.8
Warner First National	2.5	..	2.5	9.6	15.5
Columbia	2.2	.2	2.5	1.8	2.7
Radio	2.0	1.2	3.2	2.4	2.8
United Artists	1.5	..	1.5	1.6	2.0
Tiffany	1.5	.2	1.7	1.8	3.0
Darmour	.5	.7	1.2	.7	1.2
National	.5	..	.5	..	..
Pathe	..	.5	.5	1.8	2.7
Leasing Studios					
Tec-Art	1.2	.2	1.5	2.5	3.0
Educational	.7	1.0	1.7	2.1	3.0
Metropolitan	..	.7	.7	3.6	3.2
Short Subjects					
Roach	..	2.2	2.2	1.8	2.1
Sennett	..	1.5	1.5	1.6	1.6
Totals, November	36.2	11.0	47.2	58.5	72.3

1930 MONTHLY AVERAGES ON ALL ACTIVE UNITS

January 55, February 51, March 67, April 68, May 65, June 60, July 60, August 55, September 46, October 47, November 47.

43 FEATURES COMPLETED ON THE COAST in November, 1930 (Including Nine Foreign Versions)

Metro

"The Great Meadow"
"Toto" (Spanish)
"Reducing"
"Seeing Hollywood" (German revue)
"The Southerner"
"The Bachelor Father"
"Jenny Lind" (French)
"Inspiration"
"Way for a Sailor" (Spanish)

Paramount

"The Right to Love"
"Accidents Will Happen"
"Fighting Caravans"
"No Limit"
"Scandal Sheet"
"Stampede"

Universal

"Resurrection"
"The Modern Wife"
"Dracula" (Spanish)
"Dracula"
"Many a Slip"

Fox

"Once a Sinner"
"The Spy"
"The Man Who Came Back"
"The Seas Beneath"

Columbia

"The Criminal Code"
"Dirigible"

Radio

"The Royal Bed"
"Cimarron"
"The Royal Bed" (French)
"Millie" (Rogers)

Tiffany

"The Midnight Stage"
"The Sunrise Trail" (Carr)
"Caught Cheating"
"The Command Performance" (Cruze)

Warner First National

"Aviateur Malgre Lui" (The Aviator)
"Daemon des Meeres" (Moby Dick)
"Dama Atrevida" (Lady Who Dared)

United Artists

"Kiki"
"Reaching for the Moon"

Independent

"Phantom of the West" (Mascot serial)
"The Midnight Special" (Chesterfield)
"Sea Devils" (Darmour)
"Golddiggers of Hollywood" (Kent)
"Sheer Luck" (Hollywood Syndicate)

NEW L. A. HOUSE WILL INCLUDE STAGE SHOWS

Los Angeles, Dec 2.

When Gumbiner Bros. open their new downtown house New Year's day with Chaplin's "City Lights," they will fight opposition with stage shows of their own.

Al Short will be leader of the stage band and the house will offer its own chorus, besides specialties. New establishment is situated between Loew's State and the Paramount, both presentation houses.

House Mgrs. Change Often In Reading Theatres

Reading, Pa., Dec. 2.

Changes are the order in theatres here this season. Four of the city's leading houses have seen so many changes this fall that even the old timers in theatres don't know who's who any more.

One house has had four managers in three months. Another has had four in less than 10 weeks. Another has had three, and a fourth might be said to have had two and a half, two regular managers and an usher transplanted from the floor for a week's temperary service in the office. As to assistant managers, so called, the changes have been more numerous.

At least five dramatic stock or musical comedy companies have come to grief here thus far this season.

2 AKRON HOUSES DAMAGED BY BOMBS

Akron, O., Dec. 2.

Simultaneous bombing of two neighborhood houses here (Nov. 26) marked the renewal of an alleged labor war involving Akron theatres and picture machine operators.

Spicer and People's were the targets of the pineapple tossers. A huge hole was torn in the roof of the Spicer theatre and debris scattered through the auditorium. At the People's the blast was tossed into the lobby, wrecking the entrance. Damage at the two houses was estimated in excess of $10,000.

Both occurred at 1:50 a. m. Robert Frances, watchman at the People's was in the rear of the building and escaped injury. The Spicer was unguarded.

Windows were shattered for a block in all directions from both theatres.

Harry Jones, business agent for the Operators' Union, was held by police for questioning, but no charges were placed against him.

M. Levine, manager of the People's for the last two months, told the police he had been "warned" to hire two union projectionists but refused.

F. C. Reinecke, of the Spicer would not talk.

Allied and Contract

Abraham Myers and his Allied States lieutenants met in New York yesterday (2), to decide which way they'll go on the uniform contract.

Comparative Grosses for November

(Continued from page 10)

SEATTLE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
PAR-AMOUNT High..$26,000 Low... 9,000	"Wedding Night" $11,300 Stage Show	"Santa Fe Trail" $11 000	"Feet First" $12,700	"Playboy of Paris" $11,200
MUSIC BOX High..$17.000 Low... 3,500	"What a Widow" $9,300	"Lincoln" $6,700 (1st week)	"Lincoln" $4,000 (2d week)	"Doorway to Hell" $9,000
FIFTH AVE. High..$26,000 Low... 8,500	"Way of Sailor" $12,850 Stage Show	"Dancers" $12,500	"Renegades" $12,900	"Remote Control" $14,900
BLUE MOUSE High..$16,000 Low... 3,000	"Life Party" $5,000 (2d week)	"Dancing Sweeties" $4,300	"River's End" $5,500	"Lottery Bride" $4,500
ORPHEUM High..$22,000 Low... 6,500	"Check & Double Check" $27,000 (1st week) Vaude	"Check & Double Check" $13,300 (2d week)	"Silver Horde" $18,000	"Cat Creeps" $13,000

NEWARK, N. J.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
BRANFORD High..$30,500 Low... 13,500	"Golden West" $16,500	"Maybe It's Love" $22,000	"Night at Susie's" $16,000	"Doorway to Hell" $27,500
CAPITOL High..$15,000 Low... 2,500	"Sea Wolf" $6,200 (2d week)	"Western Front" $4,500	"Love in Rough" $5,400	"Golden West" $5,000
MOSQUE High..$33,000 Low... 6,000	"Sailor Behave" $12,000	"East Is West" $12,000	"Soldier's Plaything" $11,000	"Lincoln" $14,500
STATE High..$32,000 Low... 10,000	"French Girls" $13,500	"Billy the Kid" $12,500	"Big House" $27,500 (1st week)	"Big House" $15,500 (2d week)
R-K-O PROCTOR'S High..$28,300 Low... 7,000	"Silver Horde" $13,500	"Big Money" $14,500	"Check & Double Check" $26,200 (1st week)	"Check & Double Check" $14,800 (2d week)

MINNEAPOLIS

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
MINNE-SOTA High..$45,200 Low... 17,000	"Laughter" $27,000 Stage Show	"Way for Sailor" $22,000	"Heads Up" $23,600	"Remote Control" $19,500
STATE High..$28,000 Low... 3,800	"Good News" $6,000	"Moby Dick" $10,000	"Playboy of Paris" $13,100	"Doorway to Hell" $12,100
R-K-O ORPHEUM High..$25,000 Low... 5,000	"Check & Double Check" (Amos-Andy) $25,000 (1st week) (Record High)	"Check & Double Check" $13,000 (2d week)	"Silver Horde" 13,000	"Cat Creeps" $13,000

DENVER

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
TABOR High..$14,000 Low... 10,000	(Dark)	"Big Trail" $14,000 Record High	"Life Party" $11,500	"Her Man" $10,000 (New Low)
ALADDIN High..$16,600 Low... 1,650	"Old English" $7,500	"Liliom" $6,000	"Big Boy" $1,650 (New Low)	"Brothers" $6,500
DENVER High..$27,700 Low... 7,000	"Scarlet Pages" $14,000	"Laughter" $16,500	"Golden West" $16,500	"Playboy of Paris" $15,800
RIALTO High...$7,750 Low.... 2,000	"Madam Satan" $4,000	"Check & Double Check" $7,500	"Heads Up" $4,300	"Feet First" $4,100

WASHINGTON

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
EARLE High..$25,500 Low... 6,000	"Truth About Youth" $19,000 (1st week) All Sound	"Truth About Youth" $14,900	"Love in the Rough" $17,500	"River's End" $17,000
COLUMBIA High..$19,000 Low... 5,500	"Billy the Kid" $8,000 All Sound	"Whoopee" $13,000	"Whoopee" $11,000	"Min and Bill" $16,000
FOX High..$41,500 Low...	"Laughter" $22,800 Stage Show	"Scotland Yard" $22,000	"Renegades" $21,500	"Big Trail" $28,900
METRO-POLITAN High..$21,000 Low... 5,000	"College Love" $7,000 All Sound	"Lone Wolf" $6,000	"Life Party" $7,500	"Gorilla" $6,500
PALACE High..$27,300 Low... 11,500	"Way of Sailor" $17,500 Stage Show	"Du Barry" $18,000	"Virtuous Sin" $18,000	"Derelict" $21,000

LOUISVILLE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
ALAMO High..$11,600 Low... 2,450	"Scotland Yard" $4,800	"Sinner's Holiday" $4,300	"Whoopee" $5,750	"Doorway to Hell" $5,900
BROWN High...$8,400 Low.... 2,250	"Africa Speaks" $5,900	"Check & Double Check" $8,400 Record High	"Check & Double Check" $6,100	"Her Man" $4,200
ANDERSON High...$9,800 Low.... 2,100	"Numbered Men" $3,900	"Virtuous Sin" $4,100	"Fast and Loose" $4,300	"College Lovers" $3,900
RIALTO High..$14,750 Low... 3,275	"Laughter" $4,000	"Golden West" $4,300	"Playboy of Paris" $4,300	"Tom Sawyer" $4,800
STATE High..$28,000 Low... 7,900	"Billy the Kid" $9,500	"Way for Sailor" $9,900	"Remote Control" $9,700	"Lincoln" $11,000
STRAND High..$12,500 Low... 3,700	"Life of Party" $5,700	"Renegades" $5,100	"Maybe It's Love" $5,900	"Up the River" $6,200

Minneapolis Grosses

(Continued from page 10)

tions are the principal havoc raiser all around.

Estimates for Last Week

Minnesota (Publix) (4,200; 75)—"Scotland Yard" (Fox) and Publix unit stage show, "Garden of Girls." Picture panned by critics but seemed to please. Did not demonstrate any drawing power. Edmund Lowe and Joan Bennett apparently no magnets here. Stage show very good. Nearly $21,200. Poor.

Century (Publix) (1,600; 75)—"Feet First" (Par), 2d week. This newest Harold Lloyd picture disappointment despite audiences seemed to enjoy it very much. After only a fair first week, trade took sharp nose dive last seven days. About $5,500. Poor.

State (Publix) (2,200; 60)—"Big Trail" (Fox). Picture heavily exploited and won favor of critics and customers, but far from big trade puller. Around $11,300. Disappointing and just fair.

R-K-O Orpheum (2,890; 50)—"Tol'able David" (Col), vaude. Another heavily exploited and highly praised picture in combination with first-rate vaude. Nearly $13,000. Just fair.

R-K-O Seventh Street (1,400; 50)—"Danger Lights" (Radio). Ordinary picture and meant nothing to the box office. Some clever tie-ups with railroad organizations helped little. $4,000. Fair.

Lyric (Publix) (1,300; 40)—"Renegades" (Fox). Picture gave good satisfaction, but several grand under recent weeks. $3,400. Fair.

Pantages (1,600; 35)—"Once a Gentleman" (Sono-Art). Ordinary picture and with no names to give this opening attraction here any pulling power. $3,500. Poor.

Aster (900; 35)—"Liliom" (Fox). Highly praised picture helped by Charles Farrell in cast. $3,000. Fair.

Grand (1,100; 35)—"Sea God" (Par), 1st half; "Good News" (M-G-M), 2d half. Second loop runs. $2,300. Fair.

Chicago Grosses

(Continued from page 8)

State-Lake around the corner. For six days, brutal at $19,800.

Orpheum (Warner) (700; 40-59)—"Sailor Behave" (WB). Olsen and Johnson local vaude names and at this house on holiday days nicely at $6,600. "Man to Man" (WB) replaces.

Palace (R-K-O) (2,300; 50-75-85)—"Silver Horde" (U). Vaude. Proof this house has established itself as a consistent draw is seen in the excellent results managed with so-so bill. Picture drew plenty of panning. At $20,000 only a couple of grand below usual good gross.

Punch and Judy (Machat) (350; 50-75)—"Cockeyed World" (Fox). Lasted only four days and yanked after terrible $450. "King of Kings" opened Sunday (30), for another attempt. Unless something happens, house will probably close by New Year's.

Roosevelt (Publix-B. & K.) (1,500; 50-75-85)—"Life of Party" (WB). Matinee trade excellent, but fell off in evening. For first week, better than fair at $22,700. Doubt in people's mind that this was not a musical despite ads taking the trouble to state it's not musical.

State-Lake (R-K-O) (2,700; 50-75-85)—"Sin Takes a Holiday" (Pathe). Opening Thanksgiving Day big in spite of the weather. First two days sweet at $10,500, with Constance Bennett established in town following her "Common Clay" smash. "Danger Lights" (Radio) on wide film, finished in midweek taking $15,000, only fair for final five days. New style of exploitation used by R-K-O attracting attention.

United Artists (Publix-UA) (1,700; 50-75-85)—"Hell's Angels" (UA). High-hat of the loop, just missing the record by a couple of grand at tremendous $39,800 for first week. At pace, will probably do as well the 2d week, especially if the weather eases up a bit.

Woods (A. Jones) (1,200; 50-75-85)—"Today" (Security). Holiday opening helped this one at $7,100, with the adults only ruling also a boost. Figure is for three days and very nice.

BOSTON

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
STATE High..$40,000 Low... 13,800	"Billy the Kid" $15,300	"Way of Sailor" $15,700	"Remote Control" $16,000	"A Lady's Morals" $19,200
METRO-POLITAN High..$66,000 Low... 19,500	"Playboy of Paris" $44,300	"Laughter" $45,500	"Virtuous Sin" $46,300	"Office Wife" $39,600

BALTIMORE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
CENTURY High..$27,000 Low... 9,000	"Wedding Night" $13,500 All Sound	"A Lady's Morals" $24,000	"Way for a Sailor" $21,500	"Golden West" $23,000
STANLEY High..$33,500 Low... 11,000	"Playboy of Paris" $16,000	"Virtuous Sin" $11,500	"Feet First" $16,000	"Derelict" $16,000
VALENCIA High..$11,000 Low... 1,800	"Whoopee" $3,500 (2d week)	"Night at Susie's" $3,100	"Dough Boys" $3,700	"Feet First" $3,200
KEITH'S High..$20,000 Low... 4,000	"Check & Double Check" $20,000 (1st week) Record High	"Check & Double Check" $10,000 (2d week)	"Laughter" $10,000	"Laughter" $7,000

PORTLAND, ORE.

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
PARA-MOUNT High..$25,300 Low... 5,000	"Golden West" $12,600 Stage Show	"Feet First" $13,100	"Laughter" $10,300	"Derelict" $7,300
ORPHEUM High..$23,000 Low... 5,500	"Check & Double Check" $23,000 (1st week) Record High Vaude	"Check & Double Check" $14,300 (2d week)	"Silver Horde" $14,200	"Cat Creeps" $14,500
MUSIC BOX High..$20,000 Low... 4,000	"Life Party" $4,600	"Big Boy" $4,800	"Soldiers's Plaything" $5,600	"Doorway to Hell" $6,300
UNITED ARTISTS High..$16,000 Low... 4,000	"Up River" $7,000 (2d week)	"Du Barry" $10,000 (1st week)	"Du Barry" $5,000 (2d week)	"Big Trail" $10,000
BROADWAY High..$23,000 Low... 9,000	"Scotland Yard" $14,000 Stage Show	"Billy the Kid" $14,500	"Madame Satan" $15,000	"Renegades" $14,000

KANSAS CITY

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
MAIN STREET High..$32,000 Low... 8,000	"Check & Double Check" $31,000 (1st week) Vaude	"Check & Double Check" $16,300 (6 days) (2d week)	"Silver Horde" $17,200	"Cat Creeps" $19,200
LOEW'S MIDLAND High..$35,000 Low... 9,300	"Up River" $9,300 (New Low)	"Scotland Yard" $11,200	"Way for Sailor" $12,600	"Remote Control" $13,300
PANTAGES High..$31,800 Low... 5,000	"Extravagance" $8,700 Stage Show	"White Cargo" $13,300		"Sweethearts on Parade" $7,200
NEWMAN High..$33,000 Low... 8,000	"Office Wife" $15,500	"Playboy of Paris" $12,700	"Feet First" $15,300	"Laughter" $14,300

TOPEKA

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
JAY HAWK High...$8,000 Low.... 2,800	"Soup to Nuts" and "Renegades" $5,900	"Scotland Yard" and "Heads Up" $6,500	"Santa Fe Trail" and "Love in Rough" $4,300	"Old English" and "Madame Satan" $5,100
NOVELTY High...$3,200 Low.... 700	"Good News" $2,100	"Woman Forgotten" $2,900	"Up River" $2,600	"Top Speed" $2,900

PROVIDENCE

	Nov. 1	Nov. 8	Nov. 15	Nov. 22
STATE High..$29,000 Low... 14,000	"Billy the Kid" $22,000 Stage Show	"Way for Sailor" $19,500	"Remote Control" $18,000	"Lincoln" $18,000
MAJESTIC High..$16,500 Low... 6,200	"Office Wife" $11,500	"Up River" $11,000	"Scarlet Pages" $11,200	"Old English" and "Maybe It's Love" $13,000

Pittsburgh Grosses

(Continued from page 8)

reported $5,000 for the second week of "Anybody's Woman."

A feature of the downtown film house situation now is that neither Stanley-Warner nor Fox are going in for "names." Mastbaum hasn't had a big stage attraction since the Marx Brothers and Fox has been without one since Fifi Dorsay.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Sunny" (FN). Sensational biz and best gross turned in this year at house; with aid of holiday $49,500, with no names on stage bill.

Stanley (3,700; 35-50-75) — "Half Shot at Sunrise" (Radio) (2d week). Around $18,000, which was okay for holdover, but not sensational considering general holiday boosting.

Keith's (1,800; 35-50-75) — "Feet First" (Par). In second week again crept over $20,000; best fortnight since Paramount took spot over.

Earle (2,000; 25-65)—"Last of the Lone Wolf" (Col). Good week at maybe $22,000; Frank Richardson made personal appearances.

Aldine (1,500; $1.50)—"Hell's Angels" (UA). In first full week got sensational $19,000, and ought to run through Christmas.

Boyd (2,400; 35-50-75)—"Mother's Cry" (FN). A definite flop despite holiday influx; $18,000 and taken out Saturday.

Fox (3,000; 35-50-75) — "Renegades" (Fox). Picture panned, but Thanksgiving spelled real profit; near $32,000; no names on stage bill.

Stanton (1,700; 25-65) — "Africa Speaks" (Col). Got $12,000, good enough for holdover.

Karlton (1,000; 50) — "Leathernecking" (Radio). Healthy and satisfactory, $6,000.

Arcadia (600; 50) — "Anybody's Woman" (Par). Second week resulted in a very good $5,000.

Denver Grosses

(Continued from page 9)

were the draw at the Denver. "Derelict" had no appeal.

Tabor had "Maybe It's Love." Fourth week Huffman has had the house and went to new low for that time, $9,000.

"Renegades" at the Aladdin tied for low with $6,000.

Estimates for Last Week

Huffman's Aladdin (1,500; 35-50-75)—"Renegades" (Fox). Poor at $6,000. New low.

Denver (Publix) (2,300; 25-35-60)—"Derelict" (Par). With stage show draw did well at $17,900.

Paramount (Publix) (2,000; 25-35-50)—"Tom Sawyer" (Par). Fair at $11,500.

Rialto (Publix) (1,040; 25-35-50)—"Santa Fe Trail" (Par). Average week at $4,600.

Huffman's Tabor (1,900; 25-35-50)—"Maybe It's Love" (WB). Good at $9,000. Tabor report for Nov. 19 gave new low at $1,500. Error. Should have been $6,500.

FROM COAST TO COAST* MILLIONS ARE RAVING ABOUT "MOROCCO"!

**Every seat sold now for next three weeks at two-a-day reserved-seat Grauman's Chinese Theatre, Hollywood!*

•

Third record-breaking week for "MOROCCO" at Rivoli Theatre, New York!

•

FILMDOM'S elite join fan army in lavishing praise on "MOROCCO" and Marlene Dietrich at gala West Coast opening. "Most brilliantly acted and directed production of the season and, with one or two exceptions, since advent of talking pictures. Cinemaland bows low to Marlene Dietrich. Cooper wins honors. Laurels piled on Von Sternberg," says Los Angeles Express.

"Dietrich captured Hollywood! 'MOROCCO' should be immense at the box office. Cooper gives finest performance of career," praises Los Angeles Daily News.

"MOROCCO" IS HITTING OTHER KEY POINTS NOW. THE REPORT IS THE SAME EVERYWHERE—"TREMENDOUS!"

Hail the New Wonder Star!

HAIL Josef von Sternberg's

"MOROCCO"

GARY COOPER—MARLENE DIETRICH—ADOLPHE MENJOU

PARAMOUNT - *Hit Headquarters!*

THE WHOLE INDUSTRY GETS A BIG THRILL OUT OF THIS!

Paramount assembled a great cast of great kids and made the finest possible production of Mark Twain's beloved "TOM SAWYER." A fine, big, clean motion picture without a divorce, speakeasy or gangster.

We take pleasure in announcing that, beyond doubt and based upon cold box office figures alone, "TOM SAWYER" IS A GLORIOUS SUCCESS!

Chicago wires: "'TOM SAWYER' CAUSED THE BIGGEST AND EARLIEST HOLDOUT IN THE HISTORY OF THE CHICAGO THEATRE. Solid line four abreast extending a full block to Wabash Ave."

Los Angeles wires: "WE CANNOT BEGIN TO ACCOMMODATE 'TOM SAWYER' MOBS. Finest comments and reactions we ever had to a motion picture."

For the good of your pocket-book . . . for the reclaiming of your juvenile patronage . . . for the glory of the picture business . . . play "TOM SAWYER" . . . get behind it . . . be happier than you've been for years!

JACKIE COOGAN

MITZI GREEN • JUNIOR DURKIN

"Tom Sawyer"

PARAMOUNT'S

Joyous, Boyous, Resounding Hit!

Directed by John Cromwell

Paramount Pictures

Gov't Victory Starts More Talk in Chi.

Chicago, Dec. 2.

Decree of the U. S. Supreme Court has little effect upon the present situation in Chicago and the midwest, with 95% of the selling season completed.

Exchanges are again stating their recourse next year will be the demanding of 25% deposit on contracts. Since last summer the distributors have made the same statements, and even went into the opening of the season demanding such deposits.

Further conferences with the exhibitors on price and deals somehow slipped the deposit question farther and farther away, until finally the deposit idea was lost entirely in the scramble for biz among the exchanges.

Mostly Talk

Besides, exhibitor associations have gotten a new answer for the deposit demand. Now state that if the exchanges ask 25% down at time of signing, that the exhibitors are going to demand that the exchanges also place a similar amount in escrow.

Most of this stuff is just talk, as admitted by the calmer boys on the row. But it helps to keep the situation along film row from going asleep.

Marie Dressler & Wallace Beery
IN
"MIN AND BILL"
M-G-M PRODUCTION
Make-Up Artist George Westmore

Use MAX FACTOR'S MAKE-UP

A Make-Up with Max Factor's Preparations is applied quicker, smoother, thinner, and is an important aid to characterization.

Max Factor's PANCHROMATIC and TECHNICOLOR MAKE-UP for the Screen.

Max Factor's Theatrical Make-Up for the Stage.

At All Leading Drug Stores

Your inquiry on any make-up problem will receive immediate attention. No obligation.

Address: Special Service Make-Up Dept.

Max Factor Make-Up Studio
HOLLYWOOD

U A'S ENTENTE CORDIAL WITH INDIES ON COAST

Los Angeles, Dec. 2.

United Artists will avoid building theatres against indies, who are now booking its pictures, but in towns, particularly Fox-West Coast strongholds which Joseph M. Schenck plans invading, it is understood. These houses will either be swung into the UA chain through operating deals or they will get UA product on second run.

In most of the F-WC situations, United Artists figures it will need both a first and second run, with indies automatically becoming the latter with UA's own theatre first on all product.

All Fox-West Coast towns in this territory, except where UA was previously sold away from F-WC (such as Publix), have been closed by UA outside of Santa Maria, San Luis Obispo and Redlands. These three towns do not provide indie houses that can take the UA pictures.

In all cases deals with indies have been guarantee and percentage, with averages above split figure determined under contracts.

Pan Reopening Lights On Houses in Minn.

Minneapolis, Dec. 2.

Pantages reopened Thursday (20) with straight pictures at 25 cent matinees and 35 cents after 6:30, the lowest prices of any loop first run house, excepting the Publix 900-seat Aster which has the same scale. Opening feature was "Once a Gentleman." Nick Pierong is house manager.

Theatre had been closed since last summer. In previous seasons it always had used a vaud-film policy. Reopening leaves no loop theatre unlighted. Pierong has lined up the only available film product, Tiffany, Sono-Art and a few odds and ends of other producers still unsold or unplayed.

PUBLIX DARKENS HOUSE

Local Quincy, Ill., Biz Affected by Bank Failures

Quincy, Ill., Dec. 2.

Orpheum (Publix) is dark. Announced as closing for redecorating, with reopening for Christmas, not withstanding the house had been newly decorated before opening Labor Day.

Belief here is that on account of local bank failures Publix has deemed it expedient to keep one of its houses here dark until the times better.

Hold-Up Shooting

Minneapolis, Dec. 2.

Peter Hofmann, engineer at the Southern theatre, an uptown house, was critically wounded when he inadvertently stepped up to the box office as it was being held up by a bandit. Surprised at the interruption, the gunman fired a shot into the 55-year-old employee's abdomen and fled out a side exit.

The attempted hold-up occurred at 8:30 p. m., when the theatre was crowded, but the audience and E. J. Tunstall, the owner, in his office upstairs, were unaware.

WB's New 3 East

Warners are reported set to start building three new houses in the east, Hackensack, N. J., Perth Amboy, N. J., and Wilkensburg, Pa.

Included in the plans are schemes for redecorating and renovating several Warner theatres with work ready to begin at the Warner, Memphis and the Cinema, Cleveland. Latter was recently taken over by W.B. and is to be renamed the Lake when reopened.

Frisco Par's Benefit

Los Angeles, Dec. 2.

Herman Wobber, down here for opening of "Morocco" at Chinese, states the picture is opening in San Francisco for $5 at the Paramount, probably Dec. 8, in a local charity plan.

Following that "Morocco" goes into regular run at California.

WB Will Battle Publix In N. E. Pennsylvania

Scranton, Pa., Dec. 2.

Warners is going to give battle to Publix in the latter's recently acquired field in northeastern Pennsylvania. Representatives of WB have been here looking over possible theatre sites in company with local real estate agents.

Understood that Warners is certain to build either here or in Wilkes-Barre. Par has bought none of the Warner pictures since taking over the Comerford string a few months ago and its $23,000 lease on the Masonic temple here was taken to prevent Warners from getting the house, it is said.

1930 Net Up

(Continued from page 5)

company goes over its 1929 net earnings for nearly $3,000,000. Last year it showed $15,545,000.

No figures estimated for Universal, and Pathe is not included. These and Warner Bros. are the only companies to show decreased earnings, although WB reached $7,075,000 profit. It is 50% what the company earned in 1929, $14,515,000.

The biggest comparable gain will be made by R-K-O in 1930, which just about doubles its 1929 figures. This company is jumping from $1,670,000 in 1929 to an estimated $4,000,000 in 1930.

The Paramount figure includes earnings of all subsidiaries and allied companies, including the Publix Theatres.

Loew's stands equally high for gain in earnings with Paramount, showing increase of nearly $3,000,000 in net. This is inclusive of Metro earnings, which went from $11,757,000 in 1929 to $14,600,000 in 1930, figured for a fiscal year to August 31.

Fox's estimated gain is slightly above $500,000 for 1930. Its 1929 earnings were $9,470,000. For 1930 they indicate $10,000,000, according to semi-official estimates.

Col. Pictures Up 25%

Columbia will make a 25% gain for 1930, exceeding its 1929 mark by around $250,000 on present bases.

While on the comparative angle all the earnings are larger they don't come that way on a per share basis for all, owing to certain of the companies having increased their capitalization. This is true of Paramount, Fox and R-K-O.

Universal is given no estimate because its last balance sheet showed a loss. That company, however, is expected to gain heavily in a comparative way this year.

Comparative figures, however, get a twist because not all the companies operate over the same fiscal year periods. Fox, Paramount, Columbia and R-K-O end on the calendar year. Loew's and W. B. on Aug. 31 and Universal, Nov. 1.

Financial observers, while admitting these figures are below their estimates at the beginning of 1930, when indications were for even bigger earnings, nevertheless take the view as expressed by the bankers that the film industry shows the least variance of earning power, and in general is in a better position than most other industries, including utilities.

On the comparative earning basis the leading film stocks are also selling at better figures and show a smaller decline than most other groups of listed stocks.

The financial observers take the view that when product was above average profits were high and declined in proportion to inferiority of product, thus disposing of the general alibi of "depression" as an explanation of all decline in theatre attendance.

This they point occurred to Loew's when in the company's last quarter they put out Metro's four big pictures, "The Big House," "Divorcee," "Let Us Be Gay" and "Caught Short." They were released in the summer months, the third and weakest quarter of the picture business year, but made up for almost 21% of Loew's annual profit, or around $3,000,000. Loew's fiscal year ends Aug. 31.

The comparative table of 1929 earnings and the estimated earnings for 1930 follows:

	1929.	1930.
Fox	$9,470,000	$10,000,000
Loew's	11,757,000	14,600,000
Paramount ...	15,545,000	18,000,000
R-K-O	1,670,000	4,000,000
Warner Bros...	14,515,000	7,075,000
Columbia	1,000,000	1,250,000
Totals	$54,448,000	$54,925,000

Picture Possibilities

"This Is New York"—Unfavorable

"THIS IS NEW YORK" (Hopkins production by Robt. Sherwood, Plymouth).

Couldn't be done. Satire against American inland institutions and glorifies New York. Poison to the hinter land. *Rush.*

"First Night"—Unfavorable.

"FIRST NIGHT" (Mystery drama, Richard Herndon, Eltinge).

Good enough idea, clearing a wrongfully convicted youth of murder. Otherwise is along familiar lines of this type play. *Ibee.*

"Scarlet Sister Mary"—Unfavorable

"SCARLET SISTER MARY" (Drama, Lee Shubert, Ethel Barrymore).

A play of poor Southern Negroes with all evidence of truth as to the characters, but nothing for the screen. *Ibee.*

"Art and Mrs. Bottle"—Unfavorable

"ART AND MRS. BOTTLE" (Comedy, McGowan and Reed, Elliott).

Also known as "The Return of the Puritan." Would take painfully detailed doctoring to make this apt picture stuff, although as reading matter it's appealing.

"Schoolgirl"—Unfavorable

"SCHOOLGIRL" (Comedy Drama, Henry B. Forbes, Ritz).

Treats of life in private schools for girls and touches on a taboo topic. However, one of the leading film producers is reported having bought the film rights. For what? *Ibee.*

"The Vinegar Tree"—Unfavorable

"THE VINEGAR TREE" (Farce, Wiman, Playhouse).

Too sophisticated and no action.

"An Affair of State"—Possible

"AN AFFAIR OF STATE" (Comedy, Benjamin David, Broadhurst).

An amusing story of how a trick kingdom was provided with an heir. Could be used for the screen but would need dialog brightening and a certain toning down for censors. *Ibee.*

"Tonight or Never"—Favorable

"TONIGHT OR NEVER" (Comedy, David Belasco, Belasco).

Story cannot be put on screen as is, but title should make it worth something for pictures. Concerns an opera prima donna and there have been two or three pictures of the type lately. *Ibee.*

"Oh Promise Me"—Unfavorable

"OH PROMISE ME" (Farce, Sam H. Harris, Morosco).

A laugh show. Farce with a topic and content too broad for pictures. *Ibee.*

"A Kiss of Importance"—Unfavorable

"A KISS OF IMPORTANCE" (Comedy, Arch Selwyn, Fulton).

Not much here for a picture. Done in Paris as "Monsiuer de St. Obin." *Ibee.*

FOREMOST FILM WRITERS AND DIALOGICIANS

Still Writing Together
Grover Jones
and
William Slavens McNutt
FOR PARAMOUNT

COURTENAY TERRETT
WRITING FOR
FOX

CYRUS WOOD
Originals—Adaptations—Dialogue
R-K-O

PERCY HEATH
WRITES FOR
PARAMOUNT

RALPH SPENCE
R-K-O

CORNELL WOOLRICH
WRITING FOR
PARAMOUNT

ADAPTATIONS ORIGINALS
HOWARD J. GREEN
(CONTRACT TO FOX)
DIALOGUE CONTINUITIES

SAM SPEWACK
WRITING FOR
PARAMOUNT

ETHEL DOHERTY
PARAMOUNT

LOUISE LONG
PARAMOUNT

HORACE JACKSON
WRITING FOR
PATHE

JOHN MEEHAN
"THE LADY LIES"
Metro-Goldwyn-Mayer

Pictures as an advertising medium—and the various problems arising from that—will be talked over at a conference in the Hotel Roosevelt, New York, Jan. 28-30. The confab has been arranged by the Screen Advertisers' Association.

OPPOSISH FIGHT WITH SCALE CUTS IN IND.

Indianapolis, Dec. 2.

Battle between the Indiana, Skouras-Publix presentation house and the Lyric, vaudeville spot playing R-K-O vaudeville, is more heated.

The Lyric held its patronage despite the extremely cold weather and the fact that the Indiana advertised their Publix presentation as "Glorified Vaudeville."

In their fight to capture the coin from the Lyric the Skouras-Publix crowd advertised Christmas special books and placed them on sale at Haag's cut rate drug stores. A $5 book of theatre tickets good at the Indiana, Circle and Ohio, is obtainable at $4.19, and $2.50 books for $2.19. Skouras boys dropped a man from the art staff and cut out all specialty advertising except downtown garbage can to enable them to boost lineage in the dailies and stay within the budget. The Lyric retaliated by plastering the town with 2,000 posters, heralding the Lyric as the "only R-K-O vaudeville house in city."

Ohio, second run Publix house, just around the corner from the Lyric, booked "The Santa Fe Trail" as a first-run in Indianapolis and announced cut in prices to meet competition. New prices are 15c until 1 p. m. and 25c from 1 until closing, with 10c for children any time. Formerly the top was 35c. Opening time was moved up to 8:45 a. m.

AL EVANS

PUBLIX Theatres

Chicago Theatre, Chicago

Indefinitely

HEALTHFUL Kooler-Aire

NATURE'S REFRIGERATION

EJECTS ALL FOUL AIR

KOOLER-AIRE ENGINEERING CORP.

1916 Paramount Bldg., New York

Miss Jillian Sande

Featured London Ingenue

FOX FILM CORP.

Direction JENIE JACOBS

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

BROOKS COSTUMES

143 W. 40 ST. N.Y.C.

For lease outright or on a percentage basis a theatre of over two thousand seats in a town of over 175,000 near New York. Box 200, Variety, N. Y.

BROOKER INDICTED

Mgr. Publix Stamford Wanted in Bronx on Misappropriation Charge

Stamford, Conn., Dec. 2.

William Brooker, manager of the Publix Stamford was held for New York police on a charge of grand larceny. Brooker had been sought since disappearing from his New York home last April. He had been indicted in the Bronx on a charge of misappropriating $600 in a real estate transaction.

Brooker has been here since July. He waived extradition and was returned to New York.

EXPLOITATION

(Continued from page 21)

son's Bay department store to model three days a week. She delivered talk on service to employees.

Chris Charlton, English magician, did two morning shows at Eaton's department store for the children in toyland; hit.

Waugh landed the front page of "The Open Bookshelf." Had his entire show go on the air over CKY.

R-K-O Capitol runs a special opportunity night every Wednesday, following the regular show, in which local talent is given a chance. The first prize gets a week's engagement at the R-K-O Winnipeg with salary.

"Thirst's" Brewery Tieup

Los Angeles.

The R-K-O tied up with a local brewery on "See America Thirst" (U). Trucks delivering kegs of beer (near) carry banners with the title.

Free Radio Sets for Hospitals

Oklahoma City.

Warner Bros.-Brunswick Radio Co. had large displays of Brunswick radio sets in the Midwest, Orpheum, Liberty, Empress and Folly theatres. Free tickets handed patrons and the charitable institution receiving largest number of votes received a Brunswick set.

"Lucky Circle" Tie-up

Washington.

Jimmy Lundy, press agent for Loew's planted a stunt with the "Washington Herald" that insures both theatres a three column cut daily for an indefinite period. It's the "Lucky Circle" idea. Newspaper photographer takes random shots on Washington's busy streets. Girl whose picture is circled wins passes to theatre.

Eight Pages for $75

Houston.

Loew's State landed an eight-page section on "Way for a Sailor." The theatre did not buy display space in this section—their total expenditure being $75 for cuts. Every ad on the page mentioned the picture with one quarter of each page used for publicity.

Right Spot for Goodwill

Winston-Salem, N. C.

Under-privileged children by the score saw Jackie Coogan in "Tom Sawyer" at the Carolina for two days through an arrangement between Manager U. K. Rice and the local Kiwanis club.

Adults paid one admission to theatre and under-privileged kids were admitted free. Rice said the exploitation sold the picture and the publicity derived gave the theatre plenty of goodwill.

O'Donnell Handling Fla. District

New Orleans, Dec. 2.

Bob O'Donnell has been placed in charge of the Florida division for Publix, with headquarters in Atlanta.

Bill Jenkins, formerly in the Publix realty division, replaces O'Donnell as divisional director of the Saenger string.

CHEMIN DE PARADIS

(Continued from page 15)

comedy are immediately followed by sequences switching to musical revue that gives an unusual effect here. The result is helped by the excellent music. Only operetta sequence which could have been suppressed to advantage is the one which brings back the whole cast after the hero and heroine have made up their minds to marry. The film is then really finished, resulting in audiences walking.

Acting fair. Sound good. Direction excellent. One big scene shows workmen of the gas factory carrying their wares in a fashion which is both a parade and a ballet. It is typically Germanic in its humor, but irresistibly funny and treated with considerable ability as to tempo.

Film draws many laughs and appears due for business. *Maxi.*

JUST LIKE HEAVEN

Tiffany production and release. Directed by R. William Neill. Anita Louise, David Newell and Yola D'Avril featured. In cast, Gaston Glass, Thomas Jefferson, Mathilde Comont, Albert Roccardi, Torben Meyer, Emil Chautard. Story by Adele Buffington. At Loew's New York, one day, November 25, half double bill. Running time, 65 minutes.

Draggy story of the Paris Latin quarter, and the weaker half of a twin bill here. Light comedy moments few and far between. Someone had "Seventh Heaven" in mind when this story was framed. Perhaps it's one of Tiff's made for those indie contracts.

Plot centers around Tobey (Newell), Paris balloon vendor and organ grinder, and Mimi (Louise), ballet dancer, with a traveling dog circus. Just a jumbled affair with each of the leads acting like a couple of moonstruck kids. In fact, everyone in this flicker acts as if love for the blonde Louise gave them pains in the stomach.

Photography of Paris street scene nicely done, but the hit or miss direction ruined any chances of this carbon copy of "Seventh Heaven," silent screen success of three years ago.

MEN WITHOUT LAW

Columbia production and release. Starring Buck Jones. Directed by Louis King. Story by Lew Seiler; adapted by Dorothy Howell. In cast: Tommy Carr: Harry Woods, Fred Burns, Fred Kelly, Carmelita Geraghty, Lydia Knott, Victor Sarno. At Loew's New York, one day, November 25, half double bill. Running time, 58 minutes.

Nice westerner for the daily grinds that gets off to a swift start and holds enough action to satisfy the kids as well as the adult followers of horse operas.

In this one Buck Jones, as usual, does plenty of the usual, turning in a performance that is high standard of its kind.

Opening with a war sequence the story shifts quickly to Arizona. Buck, having returned home from the war, finds that his younger brother has fallen into the hands of a gang of outlaws. Then the usual.

Carmelita Geraghty is opposite Jones, with romancing held down. Most of the footage is allotted to lively action.

Louis King's direction is okay.

Das Gestohlene Gesicht

("THE STOLEN FACE") (GERMAN MADE) (All Dialog)

Berlin, Nov. 22.

Ufa production and release. Directed by Erich Schmidt and Philipp L. Mayring. Production management: Bruno Duday. Manuscript after an idea by J. Bachrach, by Philipp L. Mayring and J. Von Cube. Photography: Eugen Schufftan and Werner Bohne. Sound: Walter Tjaden. Music: Hans May. Recorded on Klangfilm. Cast: Hans Otto, Edith Edwards, Friedl Haerlin, Max Adalbert, Hermann Blass, Frigga Braut, Paul Henckels, Fritz Odemar, Olivia Fried, Ernst Proeckl, Ferdinand Hart. Running time, 86 mins. At U. T., Kurfurstendamm, Berlin.

A witty and cleverly done detective picture with the well known confusions, but somehow interesting and original. Chief value lays in the manuscript. Ufa has seen fit to call upon quite new authors for this work. Picture has been quite a success. As far as the direction by Erich Schmidt and Philipp L. Mayring goes, it cannot even be called average. In general, the technique is rather primitive. The camera is too motionless. Second fault is the appearance of the two main actresses, Edith Edwards and Friedl Haerlin.

Most of the credit belongs to the authors, Philipp L. Mayring and J. Von Cube. *Magnus.*

Children of Chance

(All Dialog) (ENGLISH MADE)

London, Nov. 21.

First National Pathe quota release. British International production. Directed by Alexander Esway. In cast: Elisa Landi, Mabel Poulton, John Stuart, John Longden. Length, 7,279 feet. Censor's Certificate "A." Running time 75 mins. approx. Reviewed Piccadilly theatre, London, Nov. 20.

One of those films just useless on the grounds of a preposterous story. Production, as far as possible, is average. Some of the dialog should appeal in the sticks here and the acting is in keeping with the story.

Yarn tells the good old line about the virtuous girl who looks like a famous actress. After the usual confusion, with actress doing a flit to Berlin with stolen jewels, the girl gets a star part under the actress' name, falls in love with other woman's admirer, has a row with other woman's jailbird husband, is arrested as the other woman after the discovery of the robbery, proves her real identity, and lives happily ever after in the manly arms of the loving swain.

Just too bad.

Unfair to judge Esway's direction on a story like that. As it stands it fails to improve on the yarn at all.

Elisa Landi, playing the role of a beautiful actress, reminded us how fantastic the story was. It now remains to be seen what Hollywood can do with this girl. Mabel Poulton evidently had a struggle with a weight machine before the production, John Stuart and John Longden shared the camera-consciousness of the rest of the cast.

Okay this side for the grinds, where they just love this sort of thing. *Chap.*

LA LETTRE

("THE LETTER") (French Dialog)

Adapted in French by Roger Ferdinand from W. S. Maughan's play. Made in Paramount's Joinville studios, using shots from American original. Recorded by W. E. Directed by Louis Mercanton. Running time, 70 min.

Leslie Bennett.....Marcelle Romee
Philipp Bennett.....Gabriel Gabrio
Mr. Joyce.....Paul Capellani
George Nelson.....Andre Roanne
Li-Ti.....Princesse Hoang Thi The

This is the sort of film that French producers objected to when trying to outlaw Paramount studios as using facilities beyond theirs, as represented by the American sequences of the picture. Only dialog studio scenes have been made in Joinville, all exteriors being American made. Also, what constitutes the real kick in the film from the French audience's point of view, i. e., is the fight between the snake and the mongoose, taken from an UFA short. There is a tremendous difference between sequences from the American production and the local mades. Direction by Mercanton is fair, as also the Joinville photography. Film is just a programmer owing to two facts: First, with the exception of Gabriel Gabrio, all the principals in this version are bad, overacting and appearing both camera and mike conscious; in addition the sound is not so good. Another thing which reacts adversely against the film with French audiences is that the latter consider the Chinese as honest, and more or less resent seeing them represented as blackmailers. It's good thing racial prejudices do not react similarly the world over.

Hollywood Bulletin

(Continued from page 4)

Fox's rep. in Spain, came out with Clayton Sheehan recently.

Erlanger's will put on a Coast production of "Lost Sheep" at the Columbia, Frisco, Dec. 27. Show comes here to the Biltmore, Jan. 17. May Beatty and Hyrrel Davis have leads.

William Wyler and Paul Sloan, directors, back in Hollywood after sojourning in Europe.

Pantages theatre is asking for a re-zoning classification of the house to first run. It was turned down last summer.

Shift in First National's story department moves Manny Wolf to C. Graham Baker's office. Sanford Greenberger is here from New York to assume charge of story department.

First National plans to make a newspaper story with Richard Barthelmess ahead of Howard Hughes' "Front Page." F. N. generally released "Dawn Patrol" before Hughes' "Hell's Angels." Par. will also come out with the Bancroft press yarn prior to "Front Page."

New writers at F. N. are Robert Presnell and Edward T. Lowe.

Pathe engaged Spencer Charters, legit, who was in both stage and screen "Whoopee."

Esther Muir goes to Metro in "Parlor, Bedroom and Bath." This will be the legit girl's first try in pictures.

Lupita Tovar is staying over in Mexico until after the holidays. Universal player, making personal appearances, will have a new contract when she gets back.

Oscar S. Oldknow and J. J. Sullivan of Fox West Coast are on a western house tour that will take them as far as Kansas City. Execs will also look over the indie strings which might be taken in under Fox-WC's expansion plan.

GEORGE GIVOT

Late Feature of
Earl Carroll's "Sketch Book"

THIS WEEK (NOV. 28)

Publix TIVOLI, Chicago

LAST WEEK PARADISE, CHI.

BOB ERNER AND RUTH FISHER

"THE GOOFY HOOFERS"

PUBLIX THEATRES, SEASON 1927-28-29-30

PARAMOUNT, BROOKLYN
(Week Nov. 28)

FRANK CAMBRIA'S
"ON WITH THE DANCE"
Unit

WM. MORRIS AGENCY
MAX TURNER
NAT KALCHEIM

BANG!

Held over 2nd week, Capitol, N.Y. 3rd week Frisco. 2nd week Wash. Breaking records. Spreading box-office cheer!

3rd week Stillman, Cleveland. 9th week Astor, N. Y. at $2. Every day brings added reports of this amazing picture clicking at box-offices!

She's back in silks and satins in a high-powered modern drama that's going to be box-office "Inspiration." Twice as big as "Romance."

"Excellent drama. Real entertainment," says M.P. News. "It fairly shouts box-office," says Hollywood Reporter. Based on "Within the Law." Sure-fire!

Audience rolled off chairs in Hollywood preview. Better than "Caught Short" to bring 'em in and wow them! Every picture makes Marie Dressler more popular!

Something stirring on the Western Front where Hollywood is buzzing about the greatest $2 roadshow since talkies began. Watch the "New Moon" rise!

THE FIREWORKS in this industry are always M-G-M!

Year in and year out, when the final score is in, Leo unfailingly leads the entire field. He's away up front now on a typical M-G-M box-office rampage. Depend on

METRO-GOLDWYN-MAYER

UNIVERSAL DOES IT AGAIN!

With Two New Screen
Sensations!

The Affairs of a
Master Lover!

The Boudoir Diplomat

With Betty Compson, Ian Keith, Mary Duncan and Jeanette Loff.
A MAL ST. CLAIR production.

The Whole World Soon
Will Be Talking About

"FREE LOVE"

Presented by Carl Laemmle
Produced by Carl Laemmle, Jr.

Motion Picture News
November 29, 1930

A Wallop

Hollywood—Carrying a punch approximating a sock in the jaw, Universal's "Free Love" is a picture which should cause lots of talk—to the immense benefit of the box-office. It's a well directed and clever problem drama capably acted, with Conrad Nagel and Genevieve Tobin as the leads.
GRANT

UNIVERSAL WINS 3 FIRST PLACES IN MOTION PICTURE ACADEMY AWARDS

Coast Theatres Battling Off Swarm Of Gross-Cutting Pass Chiselers

Los Angeles, Dec. 2.

Pass chiselers out here, making up an army equal to that of half a dozen other large cities and taking in thousands in picture production, are going to get the axe from the theatre operators in this section.

Fox-West Coast and Publix are leading the way in a crusade against the pass evil, which it is frankly admitted in inner operating councils must come as one means of offsetting indifferent business.

Along with this admission is the claim that theatre box offices are suffering more than noticeable from the surface through a staggering list of "dead-heads" who should be paying for seats even if connected in some way with show business or studios.

"Rubber Stamps" Out

F-WC has killed off all "rubber-stamp" passes handed out by the Harold B. Franklin regime and effective Jan. 1, will put the clamps down harder. New pass form will be a coupon book good for only six months, limiting holders to the bone.

Where previous card passes permitted holders to crash F-WC houses as many times a week as desired, new ones will be good for only one house once weekly. Also, number of people that can ride on it will be limited to two, and only one out of four theatres notated can be picked.

Lately Publix has begun kicking out passes in an effort to cut down what is called the most outlandish pass list ever known. This move was started independent of New York, which now has taken cognizance of the heavy "dead-head" list out here and in future will o. k. annuals for this and other cities.

"Studios Should Pay"

Coast operators who have run theatres in other sections of the country say that service charge on passes usually runs to about 90% of total but that around L. A. it's the opposite.

While theatres in and around L. A. have been o. k'ing free ducats for production people, lately the feeling has grown that these people should pay their way in and thus help support theatres out here.

Besides studios, with hundreds of Annie Oakleys going in that direction, all papers, including dailies, trades, fan mags and miscellaneous chatterers chiseling their way into theatres, are getting passes. Hundreds more of the swollen pass list go to cops, one operator saying "at least 300 cops have claimed they're on this beat."

Free Legit

Legit houses also have their troubles, everyone from pictures feeling entitled to free cardboards.

Until lately, especially with Publix and despite that orders from New York have existed for some time on pass lists, picture theatres have been afraid to cut down heavily for fear the "spongers" would not be given the same cold shoulder from the opposition.

Woman's Screams Prevent Hold-Up

Reading, Pa., Dec. 2.

Mrs. Bessie Van Luvanee, ticket seller at the Lansdale, Pa., theatre, prevented a robbery by screaming until manager Edward F. Burrow and other employees came to her rescue, when a holdup man stuck a pistol into the screen at the box office.

He demanded the money she was counting. It was late at night and a holdup looked easy. Without waiting for the money the bandit fled, escaping in the darkness.

Earl Crabb Waiting Result Franklin's Plans

Seattle, Dec. 2.

Bob Bender now in full charge for Fox-West Coast in the Northwest division, succeeding Earl Crabb. Bob formerly manager here for Laemmle's personal exploitation house, the Columbia (now John Danz second run grind) and recently roaming missionary for Oscar Oldknow.

Crabb has opened offices in Skinner building, across from West Coast offices. He recently built home in Seattle and rumor says he will stay here, with some talk regarding H. B. Franklin's plans.

Bender formerly managed the Fox theatre in Brooklyn.

Family Affair

Chicago, Dec. 2.

Avalon, 650-seat house here, provides the wherewithal for three brothers, David, Milton and Oscar Brotman to continue their studies in college.

David, 24, has been managing theatres since he was 15 and was once the youngest manager in the country. He is now studying medicine at Northwestern.

Milton, 20, and Oscar, 18, are assistant manager and chief usher, respectively.

One regret of the boys is that they didn't learn to be projectionists, so they could hold the best job of all.

RACINE STRIKE, HOUSES DARK

Racine, Wis., Dec. 2.

Refusing a 20 percent cut in downtown houses and a 7½ percent reduction in neighborhoods, picture operators walked out of eight local houses, leaving the houses dark Sunday (30). This action throws more than 120 other theatre employes out of work.

Operators reported willing to accept 5 percent cut in neighs but will not lower downtown.

The union scale for operators now runs about $57 to $62 weekly.

With Racine theatres dark, many local picture fans attended Milwaukee shows.

Theatre Bombers Suspects Held by Police at Akron

Akron, O., Dec. 2.

Four men are held by police here in connection with the bombing last week of two Akron film theatres; People's, with front being demolished, and Spicer, where the roof was ripped open.

Investigation disclosed a labor dispute. It is understood some of the neighborhood theatres, such as those attacked, have refused to agree to a new wage scale demanded at the installation of sound-producing apparatus on claims the grosses do not permit.

Several neighborhood theatres were made the target of bombs last year.

Radio's Dec. Sales Drive

Under the direction of Lee Marcus, Jerry Safron and Cleve Adams, Radio Pictures has started a drive to boost sales. Drive will continue until Jan. 1.

Charles Rosensweig, Radio sales manager, is now eastbound. He is stopping off at the principal exchange cities.

E. V. Richards Building Up Own Circuit Under New Publix Contract

New Orleans, Dec. 2.

E. V. Richards is reported about to build up a circuit of his own theatres in this southern territory. It is in pursuance of a modification in his contract with Paramount-Publix, from report, with Richards remaining as expansion head of Paramount, south.

The modification is reported having been made by Par in New York upon Richards' suggestion of a full release of his agreement, which calls for a salary of $70,000 annually. Upon Par's counter that Richards remain with it, Richards is said to have cut down his yearly salary in view of the new and liberal arrangement.

Should the contemplated Richards circuit reach any proportions, Richards will naturally be obligated to first submit the string to Paramount for purchase if intending to sell at any time in the future.

Organizing

The understanding in part between Richards and Par is, from report, that Richards will not establish any house of his own in a town where there is a Publix theatre, with Richards' own section including all of the south to Arizona.

Julian Saenger, William Guerringer and others of the former Saenger, now Publix chain, with which Richards is attached, will again become circuit operators with Richards, it is believed, in his newest venture. Saenger's brother has a string of theatres in very small towns hereabouts, to the number of 25 or so, but Richards, it is said, is going into spots of more importance.

Frisco Musicians Reject Mort Singer's Proposal

San Francisco, Dec. 2.

Mass meeting of Musicians' Union held to consider proposition offered by Mort Singer on behalf of R-K-O, Fox West Coast and Publix houses here, rejected last week.

Singer has been in charge of the negotiations with theatrical union officials in an effort to arrive at an amicable basis for new contract. The old agreements expired last September and as yet have not been renewed.

Singer's proposition applying to Musicians' Union agreed to the hiring of 100 men among the houses of the three circuits in the San Francisco bay region. These men to be used only in houses that had stage shows.

All houses having sound pictures alone to use no musicians. He further stipulated that any houses that might change policy and eliminate shows and go to sound only would be entitled to dispense with musicians without notice.

Heretofore the Musicians' Union agreement called for employment of 142 men in the same houses in which Singer wants to use 100.

In rejecting the proposal the musicians en masse voted to authorize Al Greenbaum, their secretary, to negotiate further in the matter. They also authorized Greenbaum to go to New York to confer with Joe Weber, president A. F. of M., regarding the proposal of the joint circuits. Greenbaum left for the east Saturday.

Claim 32 Conn. Houses Closed Because of Tax

New Haven, Conn., Dec. 2.

Members of the Conn. M. P. T. O. A., fighting against the theatre tax will petition the General Assembly for relief. Fight started six years ago. Daily tax is now from 50 cents to $12 per house.

Some 32 theatres are now dark, and eight have folded during the past year because of the tax. Large portion of these houses were operated by local druggists, or keepers of general stores in small towns, showing three or four nights a week.

Despite O.K. Sunday Vote Kans. Has Labor Laws

Wichita, Kan., Dec. 2.

An injunction suit was filed here last week by County Attorney W. J. Wertz against all operators of Sunday picture shows.

Wertz received instructions from Attorney General W. A. Smith, Topeka, that even under the Wichita ordinance, recently approved by voters, Sunday shows would be in violation of the state labor law and that Wertz should proceed with court action.

5th YEAR
BENNY MEROFF

ORIENTAL—CHICAGO
INDEFINITELY

SPECIAL ANNOUNCEMENT
JOHN W. GREEN
(COMPOSER AND ARRANGER)
PARAMOUNT-PUBLIX CORPORATION
"BODY AND SOUL" "I'M YOURS"
GUEST ARTIST WITH LEO REISMAN
Now PARAMOUNT, New York
(INDEFINITELY)

THANKS TO MY PUBLIX
HENRI A. KEATES
(ORIGINATOR OF COMMUNITY SINGING)
NOW GOING INTO MY 6TH YEAR WITH PUBLIX BALABAN & KATZ
Indefinitely ORIENTAL, Chicago

5% Drop in Theatre Construction for '30-Built 416 Houses in 10 Mons.

A five per cent. decrease in theatre building is noted for 1930 as against 1929. This is for houses actually completed. The estimated number of new theatres to be ready by Jan. 1, 1931, is figured at around 425. For 1929 it was 444.

The decrease in construction costs is estimated to range around 20%, laid to the general economic depression which halted a boom in theatre building begun early in 1930 but lopping off towards the close. New houses built principally add to the rosters of the major circuits, few independents going in for construction although this has not been definitely identified or assayed.

Strangely enough as construction activity dove, cost figures began to go up. This is shown by the fact that for the 10 months ending Oct. 31, there were 416 theatres completed at a cost of $26,839,000. For a similar period in 1929, 398 houses cost an estimated $27,360,400.

Construction decreasing and costs climbing is on the surface coverage. That's from a comparative mathematical view showing the same figures to indicate correlative decreases and increases. Thus while showing a building increase for the 10 months of 5% the costs show a 5% loss over the same period, but the full year will notate a 5% loss on building.

For 1929 the picture business built 444 houses at an estimated cost of $30,467,000. For 1930 there will be around 425 theatres costing the same amount or thereabouts. That's the two months' difference.

There was increased building activity in New England, New York, New Jersey, the middle Atlantic states, Pennsylvania district and the southeast. Where decreased building occurred has been in Texas, the northwest and midwest.

Theatres are generally designed from 1,500 to 3,000 seats. The compact report follows:

Jan. 1 to Oct. 31, 1930

	Theatres	Valuation
New England	44	$1,891,900
N. Y. and N. J.	62	5,015,300
Middle Atlantic	46	3,557,900
Pennsylvania District	53	539,900
Middle West	103	5,554,200
Northwest	12	319,200
Southeast	68	1,392,900
Texas	28	917,100
	416	$26,839,000

Jack Muldoon, former manager at the Fox, Leonia, N. J., now in same capacity at Savoy, Brooklyn.

Distribs Prefer to Be Own Judges Over All Customers' Credit

Chicago, Dec. 2.

With the credit committee ratings kicked out by the high tribunal of this country, the boys along the row are figuring means of getting the effect without butting against the court decree.

Two ideas are favored locally. First is the establishment of a credit bureau to furnish exchanges with preferred listing. Exhibs on preferred list get their contracts without deposits, while those not mentioned are tacitly assumed to be poor risks.

Second is the individual credit burea for each exchange. This latter has been the real system in the past, with few of the exchanges refusing to do business with even recognized poor risk exhibitors.

Most of the exchange managers here, however, are satisfied that they can operate without any central bureau telling them which exhib is good and which one is not. They feel that they are well enough acquainted with the local situations to make their own credit analyses.

ST LOUIS SETTLED; STAGE SHOWS REOPEN

St. Louis, Dec. 2.

With the musicians' labor trouble with the local theatres settled, all houses are resuming their former stage shows.

The Ambassador, Publix-Skouras, was the first, starting Thanksgiving.

With the St. Louis labor situation settled, it cleans up all of the major stands involved in union differencies, mostly with musicians, that started around Labor Day, except in San Francisco.

Publix Coast Staff Switches

Los Angeles, Dec. 2.

Ed Smith, Publix Coast division manager, is transferring Al G. Warschauer, in charge of advertising and publicity here, to San Francisco.

Gene Fox, now in 'Frisco, comes to Los Angeles.

OPERATORS SUSPECTED

Two Arrested in Bomb Explosion at Hot Springs—Girls With Them

Galveston, Dec. 2.

Police at Hot Springs, Ark., arrested two picture projectionists and two girls, following the explosion of phosphorus bombs in two theatres operated by Sidney M. Nutt at Hot Springs. Nutt broke with union projectionists several months ago and has been employing non-union workers.

Two policement were burned when one of the bombs exploded as they were examining it. Audiences left the theatres in an orderly manner. The projectionists held on suspicion gave their names as Cecil Williams and Smyer Pyner. The girls accompanying them, Christine Halsell and Christine Myers, both 18, were questioned.

RACKETING IN "GOOD WILL" CONTESTS

Exhibs Advised to Investigate Before Connecting With Unknowns

Exhibs using store and merchandise plugs as trade and interest builders for their theatres had better investigate the contest promoters' standing and background before falling. Good returns lately have directed the attention of numerous racketeers throughout the country to theatre soft spots and they are operating profitably in many localities.

The high pressure salesmen at the outset apparently are working a simple and harmless give-away stunt. They offer the usual radio, electric ice box or low priced automobile free to the theatre as the prize. Theatres are sold on the racketeers' description of local goodwill to be created by the contests.

Theatres' only obligation to the promoters is to okay and endorse them in the neighborhood.

Boys then go to work on coupon sales. In two or three days the dealers will cart away the auto, radio or other article offered as prize. The racket boys had merely given the dealer a rubber check as deposit.

Exhib is left holding the bag two ways as he must go through with the raffle or return the money already paid for chances, and lose the ticket money the promoters copped.

Two gents who have been fairly successful at the racket in the east have yet to be apprehended.

Louisiana's Star Burned

Louisiana, Mo., Dec. 2.

Fire of unknown origin almost completely destroyed the Star, belonging to W. A. Boyd.

Several business places beside the theatre also burned in $50,000 blaze.

West Texas' Small Towns Hard Hit By Bad Roads, Drought and Times

Galveston, Dec. 2.

Hard roads and the drouth of the past summer, combined with the w. k. gen. depression, has made things hard on the small town picture theatres of Texas, particularly West Texas.

More than 60 small town theatres have closed and the end is declared to be far from sight. Before the finish it is conservatively estimated that the number of picture houses in Texas will be reduced by one-third as compared to 1928.

The condition is due to a variety of causes with hard surfaced roads heading the list. Highway improvement is forging ahead in Texas, concrete roads reaching out onto the prairies and into the backwoods, enabling residents of the small country towns to patronize the picture shows in the larger places.

Ranchers who used to ride 25 miles on horseback to attend dances think nothing of taking their girls 50 or more miles for an evening at a picture show. The larger towns get the pictures several weeks ahead of the small points, with better sound and equipment.

Orph., Chi., as 1st Run In Warner Move to Get Better Break

Chicago, Dec 2.

Orpheum, Warners' loop house, has been designated as a first-run. In the future this house will be the pampered babe of the circuit. It has been recently remodeled and now classes as one of the niftiest small spots in town.

Biggest item is the tremendous increase in advertising space, with results showing a climbing gross. For "Widow of Chicago," Al Sobler, Warner p. a. chief, increased his outlay in the dailies by $1,200, with the formerly sluggish theatre taking an immediate leap at the b. o. by more than doubling its average gross. After a tremendous first week, the picture held over, something very unusual for the house. The ad splurge was on order from New York, with the experiment so successful it will be continued.

Though Publix-B. & K. has all Warner product for this town tied up on a long term franchise, local Warnerites believe that Publix will turn down enough material to keep the Orpheum going, especially since Publix is finding increasing difficulty in finding playing time for all the pictures it has under contract.

HALF WB-FN PRODUCT FOR 300 F-WC HOUSES

Hollywood, Dec. 2.

Fox-West Coast has completed a blanket deal with Warner Bros. and First National, taking 50% of the product of each company for all available stands.

Under the deal a total of 35 features between WB and FN will be played by F-WC in between 300 and 350 spots.

F-WC chain has been booking WB and FN pictures here and there for several weeks, apparently as a test of product before closing the deal.

J. J. Sullivan acted for F-WC, Gradwell Sears for FN and Harry Lustig for WB.

Glucksman as Touring Division Mgr. for R-K-O

Ellis Glucksman leaves for the west next week in his new capacity with R-K-O, "traveling division director." He will be on the move most of the time as contact between the various R-K-O division heads and the theatre department's home office in New York.

Glucksman has been managing the R-K-O division in upstate New York. His successor there hasn't been named.

Pickets in Front of Double Feature House

Pickets were posted Monday in front of Wallack's, on 42d street, by Local 306 of the A. F. of L., because the theatre refused to hire union operators.

The house is running pictures on a grind, double feature program basis with tri-weekly changes.

Goldenberg in L. A.

Hollywood, Dec. 2.

Henry Goldenberg, widely known theatre owner, in exhib politics for years, is here to locate permanently and may take over indie properties for himself.

Formerly operating houses in Milwaukee, Goldenberg was president of the M. P. T. O. of Wisconsin.

WANTED

POSTER SHOP SUPERVISOR

Need A1 Poster Artist who can turn out one theatre front a week, besides supervising shop of de luxe circuit. Union.

Send Letter Detailing Full Experience—Salary $90

Box 500, Variety, New York

NOW! 4 BALLETS FOR PUBLIX

ORIENTAL
UPTOWN
PARADISE
TIVOLI

IN CHICAGO

AINSLEY LAMBERT

THE ONLY 4 GIRLS IN AMERICA DOING THIS STYLE OF DANCING

BILLY CREEDON

VIOLET PRESENTS THE ORIGINAL PEGGY

4 QUEENS

EDITH PARAMOUNT, NEW YORK, Week of Dec. 5 DOT

in Frank Cambria's "WHAT A NIGHT" UNIT

Selected for an European Tour
Commencing June 29, 1931
By HARRY FOSTER
European Rep. EDDIE MEYERS (WM. MORRIS AGENCY)

Dir. NAT KALCHEIM (WM. MORRIS AGENCY)

THANKS TO EARL SANDERS—I. M. HALPERIN

LAST TIMES TODAY
"THE TRUTH About YOUTH"
WARNER BROS. Hollywood Theatre
"The GORILLA"
WARNER BROS. Downtown Theatre
A touch of heaven—a girl so beautiful your heart goes out to her—Marilyn Miller in a story so pathetically human—whose comedy you enjoy deep down within you.
SUNNY
Needed two theatres to hold the crowds—and drew S.R.O. business at both! Bigger than "Sally". No wonder everything is "Sunny" now!
STARTS TOMORROW
Marilyn MILLER
IN THE SHOW THAT RAN OVER 3 YEARS ON BROADWAY
"Sunny"
with JOE DONAHUE • LAWRENCE GRAY
2 THEATRES AT THE SAME TIME
WARNER BROS. DOWNTOWN SEVENTH AT HILL ST.
WARNER BROS. HOLLYWOOD HOLLYWOOD BLVD. AT WILCOX
STARTS TODAY FOR ONE WEEK ONLY
2 theatres AT THE same time
The Second Production Merit Such Praise
A Touch of Heaven, a girl so beautiful your heart goes out to her..Marilyn Miller in a story so pathetically human..whose comedy you enjoy deep down within you
Marilyn MILLER
In the show that ran over 3 years on Broadway
"SUNNY"
DOORS OPEN— Downtown at 10:45 a.m. Hollywood at 1 p.m.
with JOE DONAHUE LAWRENCE GRAY
A First National Vitaphone Production Directed by WM. SEITER
VITAPHONE Varieties
LOONEY TUNE "Big Man from the North"
"Madame of the Jury"
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WARNER BROS. HOLLYWOOD HOLLYWOOD BLVD. AT WILCOX
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First National Pictures
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FIRST NATIONAL PICTURES SET THE RECORDS!
Opening Thursday Night (Dec. 4th) at Warner Brothers Winter Garden, N.Y. for a long run.
MOTHERS CRY
From Helen Grace Carlisle's sensational best-seller. Most human story since "Over The Hill".
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with Mary Astor and Marian Nixon. Set to smash the record of "The Dawn Patrol"
Millions have read this startling novel. Syndicated in 82 leading newspapers.
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Sensation for grown-ups. Tremendous for the kids.
FATHER'S SON
with LEWIS STONE
Irene Rich, Leon Janney

RIGHT ON TOP OF

DOORWAY TO HELL

Smashed 17 records of first 18 engagements

LIFE OF THE PARTY

Life of the industry's box-offices

OLD ENGLISH

Biggest of Arliss' successes

OFFICE WIFE

The smash hit of any city

Warner Brothers' newest sensation

SIGMUND ROMBERG and OSCAR HAMMERSTEIN 2nd ROMANCE that critics said:—

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—*Telegram*

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Only Consistent WEEKLY profits will give you big YEARLY profits. Warner Brothers release the big hit of the week EVERY week!

CHINESE NIGHTS

Opened Thanksgiving Day to over-capacity business at Warner Brothers' Hollywood, N.Y. at $2. First week-end business topped Thanksgiving record. It is New York's biggest hit.

PLAY IT DAY AND DATE WITH BROADWAY

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What can happen in 25 years? Or 20,
10 or 5 years or last year?
Think it out about
yourself but
don't worry

There's the chance to tell everything
in 'Variety's' 25th Anniversary,
about your business or your
present or future but
don't worry

'Variety's' Silver Anniversary Number
of course will tell you a lot about
what has come and gone in
these 25 years but
don't worry

Your worry is when that 'Variety' man
or letter advises you about the 25th
and says 'Announcement Please,'
do it, it's okay and
don't worry

Good times and bad times come and go;
they have in these 25 years, yet
the country's still here
so don't worry

Loew's Returning 9 Theatres To Presentation Units, but Wholly Mum Over Vaudeville

Ed Schiller, head; Louis K. Sydney, Marvin Schenck and Jos. Vogel, all of Loew's theatre operation, returned yestrday (Tuesday) from a trip that included some principal cities in the east, midwest and south, the result of which will be revival of stage shows in nine theatres on the Loew circuit.

Among locations are Cleveland, Syracuse and Rochester. These are certain to return to "flesh" bills about Jan. 1. The other six towns selected were not mentioned.

Policy in all Loew houses resuming stage shows will be presentations, the same now played on Loew's present eight weeks of picture presentation time. This will extend the Loew house route to 17 weeks. Theatres will retain permanent stage bands and m. c.'s, with only the units, including girl lines, traveling.

Loew's presentation route starts at the Capitol, New York. At the Paradise, New York, second week, weekly operating cost of each unit is shaved to around $3,000, with that amount held to for the balance of playing. This cost is considered satisfactory for the nine towns coming in.

Extended Pro Rata Cost

Extension of the Loew route to 17 weeks, it is reported believed, will simplify the booking of talent in so far that acts are available for less money with increased time. Another financial angle, from accounts, regards production expenses. With 17 weeks in which to charge off production costs, instead of the present eight weeks, that item will be materially lessened at the start.

On the return of plain vaude to any of the Loew theatres in and out of New York the circuit continues silent. Currently Loew's is booking and playing twelve and a half vaude weeks. Chances of enlargement there are reported slight. Baltimore and Toronto, the first two towns, are reverting to stage bills this week and next week, respectively. Toronto remains straight pictures. Profits from the film policy have exceeded the former vaudfilm grosses to the extent that the Loew operating department has decided to do away with vaude in Toronto indef.

Addition of nine weeks to the presentation route will open the Loew books for about 36 more acts weekly, on the basis of four acts per unit, besides the line, stage band and m. c.

GROSS EXONERATED ON HOLD-UP CHARGE

Sioux City, Dec. 2.

Accusations of Johnny Arensdorf, self-confessed robber of the Orpheum Sept. 2, which implicated Mickey Gross, manager of the theatre in the holdup, fell by the wayside when police admitted an investigation revealed that Arensdorf's story lacked a foundation. Complete exoneration of the theatre manager was given by police, and he was liberated.

Detectives said the 20-year-old youth lied when he implicated the theatre manager in the "stickup."

Arensdorf secured $2,750 in the holdup.

Lucky Escape

Chicago, Dec. 2.

Baldwin and Bristol, vaude team, had a narrow escape when the car in which they were driving from Indianapolis this city, was struck by a truck loaded with cattle at Montmorenci, Ind., Nov. 25.

Aside from a bad shakeup and bruises both escaped serious injury. Their car was a complete wreck.

MRS. GORDON'S RELAPSE

Roy Gordon, while playing New Brunswick last Saturday, received a wire from Saranac that his wife (Miss Healy of the former Gordon and Healy act) had suffered a relapse. Gordon chartered a plane and flew to Saranac to be at her bedside.

Miss Healy is in a very critical condition.

'BABE' EGAN SLANDERED HER, FLO MAYO SAYS

Florence E. Waring, professionally known as Flo Mayo, who does an aerial act in vaude, has started suit in the New York Supreme Court, through Attorney Julius Kendler, against "Babe" Egan, girls' band leader, charging slander and asking damages of $25,000.

The Misses Mayo and Egan until recently were in the all girl unit produced for R-K-O by Irving Yates. The plaintiff charges that sometime between July 18 and Oct. 25, "Babe" Egan in the presence of several people declared that she (Flo Mayo) was suffering from a loathsome, contagious disease and physical disorder that made her unfit to associate with normal people.

Miss Egan's act is known as "Babe" Egan and her Parisian Redheads.

150 Cops Called To Halt Philly Sunday Benefit

Philadelphia, Dec. 2.

An actual riot occurred here Sunday night when police broke up an attempted Sabbath vaude bill show for the benefit of the unemployed.

A big crowd was ejected from the Kent theatre, film house in the northeastern section of the city, by a detail of 150 police rushed to the spot by Director of Public Safety Schofield, who has been waging a vigorous campaign against all sports and theatrical activities on Sunday. The theatre had been engaged by the Allyn-Capron Post No. 22, Veterans of Foreign Wars, for the benefit show.

A permit had been secured two weeks previously by the Veterans from Supt. of Police Mills. But at the last minute Schofield revoked the license. It was then too late to notify the ticket holders, and a detachment from a district police station was sent to disperse the crowd. Disregarding orders, the crowd filed into the theatre and the show began, only to be halted by the arrival of several detachments of police. A riot of serious proportions was averted when George Winkleman, member of the Veterans' Committee, went to the stage and pleaded with the crowd to obey the police order.

Since then indignant Kensingtonians have discovered that while their intended aid for the jobless was halted, similar shows were being staged all over Philadelphia without interference from the police. While Director Schofield was issuing his orders in City Hall, a political organization, with unofficial headquarters there was giving a benefit show at Fay's theatre in West Philadelphia, another benefit for the Jewish Home for the aged was being given at the Rockland theatre, while the Felton theatre and other neighborhood houses were enjoying benefit performances without trouble.

Meanwhile the Veterans in a statement put the entire blame of the disorder at the Kent on the shoulders of Schofield and will carry the matter into the courts. They have announced that their attorneys will attempt to secure an injunction against police interference at a similar show next Sunday night.

Ice for New Champ

Tony Canzoneri, who recently kayoed Al Singer for the lightweight title, is being offered to the New York vaude bookers, with no takers yet.

$4,500 for Injuries

Rochester, N. Y., Dec. 2.

John Hartman, actor, was awarded $4,500 by Supreme Court jury for injuries in taxicab accident. Hartman, known professionally as Johnny Green, sued for $10,000, claiming his injuries prevented him continuing a stage career.

He was riding to Buffalo in July, 1929, when the cab collided with another car.

HARRY CARROLL

Under contract to R-K-O exclusively
This Week (Nov. 29) R-K-O Palace, New York
Direction
CHARLES MORRISON

THOMAS' CO. IN CRASH

Machine Smashed—But Slight Injuries to Saxotet Members

Chicago, Dec. 2.

Automobile carrying Joe Thomas' Saxotet en route to play a Sunday date in Kenosha, Wis., was completely demolished near Deerfield, when the car skidded.

Stitches were taken in the head of one member of the company. All were shaken up badly but played the performance.

DIRTLESS ACTS AWAY FROM N. Y. PALACE

Declaring the problem needs serious consideration more than kidding, R-K-O is renewing its attack on dirt and vulgarity in the vaude theatres. The approach this time will be different and handled mainly by the booking office.

All acts booked for out of town playing will be viewed at the start in New York and censored on the spot, if necessary, according to the circuit's requirements. The acts will then be advised to stick to the dirt-less routine after getting on the road, as in New York. If a contrary report comes in from out of town and is justified, result will be cancellation.

An R-K-O thought of inserting a "dirt" clause in the booking contract has been dropped. Also the former system of vesting most of the censorship rights with house managers. Inconsistency under the latter arrangement confused acts and the various managers and brought about numerous instances of abuse, it is said.

No Palace Model

Acts are asked by R-K-O to discontinue regarding the New York Palace as criterion of what should be used on the vaude stage. The

(Continued on page 42)

Agents' Ass'n Plans Sunday Benefits—Also Taking Hotel Floors to House Idle Actors

For the first time agents are going to do something for actors without getting anything for it. The Artists' Representatives' Association, composed of 21 agencies, has started a series of Sunday night concerts, the proceeds of which it will use to take care of show folks out of work.

The first concert will be held Sunday night, Dec. 7, at the Ziegfeld theatre. A bill of 15 acts will appear. Tickets will be sold to show people who are working. The general public will not be appealed to but they are welcome to purchase tickets.

The agents intend leasing whole floors of certain hotels in Times Square, and footing all the bills for food and lodging for the unemployed actors. They will also supply clothing if necessary. No cash will be given in any case, according to the statement made by Arthur Lyons, president of the Agents' Ass'n.

The Ass'n is dickering with several broadcasters to sell the air rights to the Sunday night concerts, including the mike in the lobby over which important stage names will speak upon entering the theatre.

Met for Second Sunday

Second concert will be held at the Metropolitan opera house and the third at Moss' new Broadway theatre. All theatres are donated. Picture stars, with no stage turns, will be introduced during the evening and will take a bend.

According to the president of the Agents' Ass'n, the whole thing is being done in a spirit into which everyone approached so far has entered. The agents have opened an office in the Hotel Astor and divided up the hours of the day when each will personally be at the headquarters to held put the thing over.

Entire cast of "Vanities" has subscribed for tickets. So has the entire "Girl Crazy" company. "Ballyhoo," now in Philly, wired they are 100% sold for tickets and will come into New York in a body any Sunday night needed.

No programs will be sold and no sale of flowers will be permitted. Just a good show is the aim, agents say. Tickets range from $1 to $5 each.

Entire proceeds of these concerts will be handled by the Agents' Ass'n.

"CRUCIFIX WILLIE" HAS INDIE ROW GAGA AGAIN

Indie Row is all agog again over the latest exploit of "Crucifix Willie," the master mind of indie vaude bookers. "Willie," crucifix and all, tore through Times Square last Saturday, headed straight north until he got somewhere near Peekskill.

There he descended upon a defenseless vaude manager, told his spiel, whipped out the big black cross while down on the knees doing a Jolson, and wham! went another house off the books of one indie booker over to the cluttered desk of "Willie's" boss.

"Willie" outmasters the master minds of the indie field. He is the Ajax of Ajaxes. It is reported he is becoming too big for one man and will shortly burst.

Mass. Cops Grab Stolen Car Eddie Ford, Actor, Bought in Big Mistake

New Bedford, Mass., Dec. 2.

Eddie Ford, vaudeville actor, came to this city from New York in a sedan valued at $4,000, but after his engagement, departed on a train.

State police seized the automobile, alleging it was a stolen car. Ford showed a bill of sale and was exonerated of being involved in the theft.

Meanwhile, search is on for another actor who, according to Ford, sold him the car.

Edw. Tracey Will Appeal 18-Year Mass. Sentence

Oak Bluffs, Mass., Dec. 2.

Edward Tracey, former vaude actor, who is serving 15 to 18 years in Massachusetts state prison for cracking a safe in a steamship company's office at Oak Bluffs, Mass., in September, 1928, soon will file a motion for a new trial on grounds of newly discovered evidence.

Prior to being sentenced, Tracey swore he was innocent and did not take the witness stand because he wanted to shield a woman.

Joseph Fisher, co-defendant with Tracey, was acquitted.

Bill Hennessy's Health

Illness is forcing Bill Hennessy to give up his R-K-O agency activities. Aaron Kessler, his agency partner, will carry the joint franchise alone.

Hennessy leaves for Miami this week on doctor's orders.

MURIEL WINDOW WANTS DIVORCE DATE CHANGED

Chicago, Dec. 2.

Muriel Window, former vaude performer, and now Mrs. Arthur S. Hanford, Jr., has petitioned the Circuit Court to change the May date on her divorce bill to April, so that she may share in the $1,000,000 estate of her husband. That is in answer to Hanford's statement that they were not legally married. States that while they were married May 5, 1920, but the bill which divorced Miss Window from Robert Emmett Keane, the actor, was not signed until May 27, 1920.

ELIZABETH MURRAY HOPING

Hollywood, Dec. 2.

Elizabeth Murray is preparing for a vaude come-back.

The former single star has been doing some small picture work, having just finished with Marion Davies in "Bachelor Father."

"Clown Nights" Sunday at N. V. A. Need More Gingery and Ad Lib Acts

The N.V.A. club on West 46th street needs more good acts than it's getting to make the $3 per plate Sunday "Clown Nites" look like $3. The weekly affair was resumed with reopening of the club's dining room and hotel accommodations two weeks ago. Sunday night (3) the show could not follow the dinner.

N.V.A.'s Sunday night shows are not like those of the old days. There is no longer threatening of actors to go over and work, nor are the ultimate results confined to personal publicity. It is of more direct benefit to the actor now, without the bulling both ways.

Sunday night's nine-act bill on the dining room rostrum provided some amusement here and there, but not a great deal at any time. Show needed acts and something else to keep it going.

Henry Chesterfield was m.c. He might be a whiz at figures and disbursements as the club sec, but at m.c.'ing he's like an acrobat in a blackout.

"I," said Hank, early on the bill in a bit that was supposed to get laughs, "am the executive secretary." He just made it tough for Hank.

First Laughs

Stan Stanley, Joe Kane and Jack English drew the first laughs with an audience bit, the punch of which was a line for the gang. As a prohibition officer (English) was arresting Stanley for booze possession. Stanley asked: "How come you're a prohibition officer? You're Jack English. I thought you were a vaudeville performer."

"So did I," said English.

More of that would have helped.

Now that the slug is off there's room for co-operation.

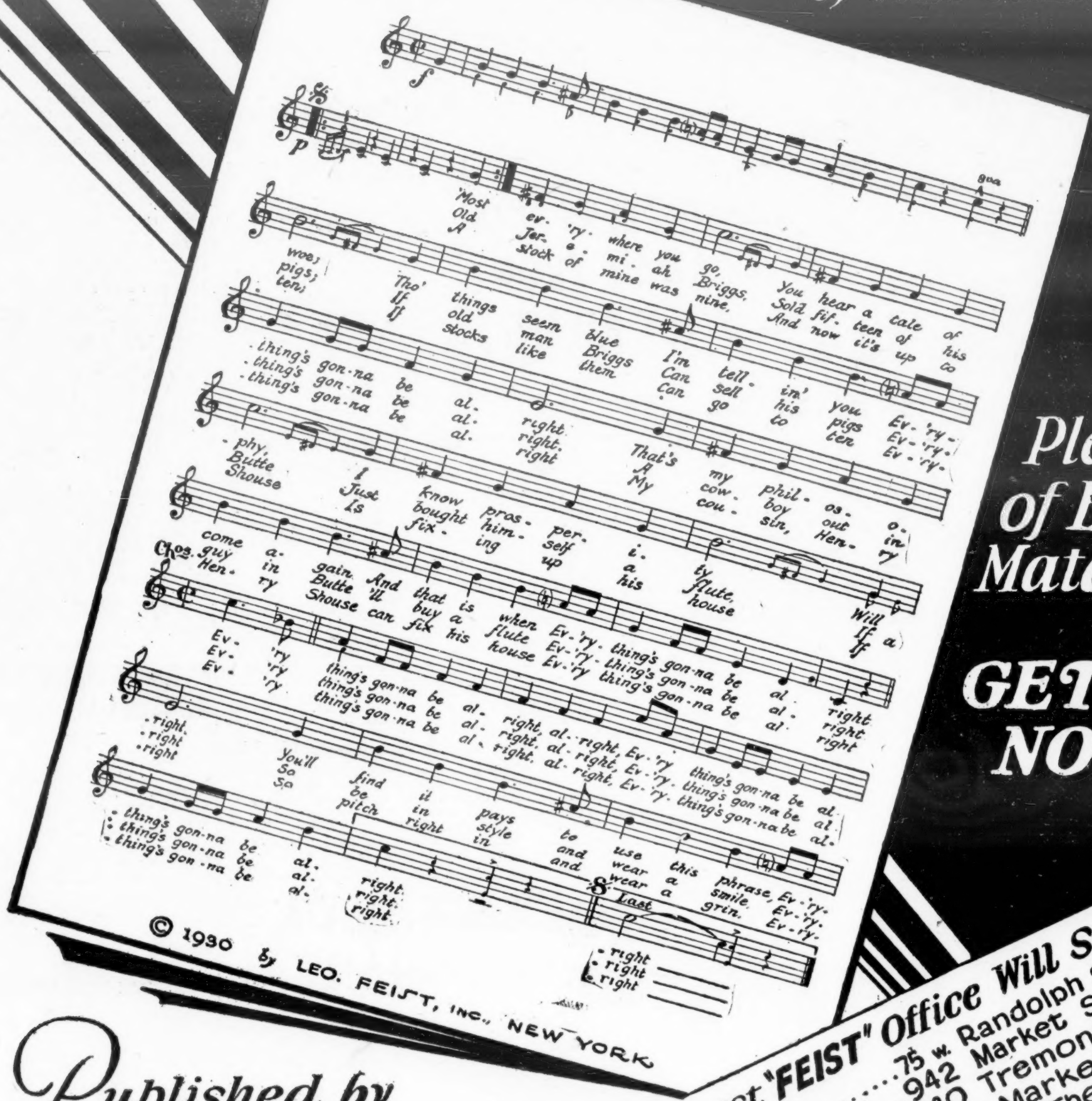
Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

HERE 'TIZ!!

The WOW of WOWS!

"EVERYTHING'S GONNA BE ALRIGHT"

by CLIFF FRIEND



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RADIO MUSIC COMPANY INC. NEW YORK U.S.A.

Publix Stage Unit Around Ted Lewis Costing $6,500 Weekly

Publix intends building a stage presentation unit around Ted Lewis that will cost Publix $6,500 to play. Of that amount $4,500 will go to Lewis, it is said. Lewis, lately appearing without his band in Chicago, received a similar amount for a week.

The stage band in the Lewis unit will probably be from the theatre's pit orchestra.

Publix usual stage units vary in cost from $3,000 to $3,500 a week. The Lewis unit will be exceptional in cost for continuous playing of the Publix unit week stands.

The Morris agency made the Lewis deal. If it develops satisfactorily other names believed to be of drawing power when surrounded in picture houses may also be prepared by Publix.

OSTERMAN'S FILM

Will Do One for Columbia—Insists On No Special Billing

Hollywood, Dec. 2.

After Jack Osterman completes his present R-K-O route, he is coming back here to do a film feature for Columbia written by Eddie Cantor.

Osterman has specifically demanded that he is not to be starred or featured, preferring sub-billing under any screen names which may be in the cast. Move is on his own theory that if there's a chance for him in pictures he wants to build up gradually.

Vaude Out for Dec.

Portland, Me., Dec. 2.

R-K-O Keith's drops vaude this week for straight pictures. Vaude will stay out for the rest of the month, at least. Vaude was Boston-booked.

If films are more profitable than the combination policy, films will stick.

WB's Holiday Vaude

To bolster biz during the Christmas period, Warners will shoot vaude into four straight picture houses over the holidays. They are in Sharon, Butler and McKeesport, all Pa., and Warren, O.

Houses will play three acts each half for two weeks. Christmas and New Year's, without changing scale.

Pearl Regay's Partner

Walter Donahue, kid brother of the late Jack Donahue, and Billee Regay, sister of Pearl Regay, have formed a vaude team. Former is the youngest of the Donahue family.

They open Dec. 6 for R-K-O at the Jefferson, New York, through Bart McHugh.

M. C. Job Spits Team

Fanchon & Marco's grooming of Harry Savoy as an m. c. will spit the act of Savoy and Mann.

Savyo will be assigned to St. Louis.

Tab in Frankfort

Starting Dec. 4 the Frankfort theatre, Frankfort, Pa., discontinues vaude to play the A. B. Marcus tab show of 35 people for four weeks, with an option of ten.

From Paris, Matty King, of King, King and King, denies he's ill or broke on the Continent. He has been ill, he admits, but far from being broke, and has contracts at a good figure. He states the original King, King and King is not split, but are with him.

O'CONNELL THREATENED BY PICKPOCKET'S MOB

St. Paul, Dec. 2.

Ray O'Connell, R-K-O city manager, was "put on the spot" by local gangsters last week following arrest of pickpocket suspect in the Orpheum.

Dip was picked up after he had elbowed a patron and unsuccessfully tried to pick his pocket while changing seats during intermission. Patron complained and cops picked the fellow up. Ushers said prisoner had been visiting theatre three times a week.

Taken to jail, alleged dip was held pending filing of complaint. Then came the heat. O'Connell was flooded with phone and wire threats if he went through with complaint. Friends of prisoner even went so far as to ring his phone in the early morning hours to tell him he was due for a ride. Cops checked calls, finding them put in from pay stations.

Prisoner was finally freed on promise to leave town.

First Femme Stooges

Marvin Welt is banding a bunch of standard vaude women together as the first all-femme stooge act. It will operate similar to the numerous male stooge turns now around, with an m.c. at the helm, as a satire on them.

Primrose Semon, Jean Waters, Jane West and Irene Marlin have the leads. All were members of former doubles.

Loew's Amateur Shows

In connection with the Amateur Follies now being staged Loew theatres, a "Chester Hale Scholarship" is offered to the lady amateur getting the most votes at each house. Prize is 7 weeks of training under Hale, with a chance of the winner getting into one of the Loew presentations.

Midge Miller won the contest at Loew's Boulevard last week. The contest is at the Pitkin theatre this week.

Miss Herbert's High

Evelyn Herbert set her minimum asking price at $3,500 when offered a week at the New York Palace by R-K-O. Arthur Willi, the Palace booker, didn't even wait to say no.

Miss Herbert closed with "Princess Charming" Saturday (29).

CHESTERFIELD IN COURT

Ruled That N. V. A. Guild Settle Mrs. Dixon Charge

Henry Chesterfield, secretary of the National Variety Artists, had a hearing yesterday (Tuesday) in West Side Court on a summons to court by Mrs. Lottie Dixon, wife of Harland Dixon, charging that Chesterfield had knowledge of $900 taken in at luncheons and bridge games at the N. V. A. Club.

Magistrate Goodman ruled that the entire proposition should be decided by the N. V. A. Ladies' Guild.

Politics

The trouble appeared to have started over political differences between Mrs. Dixon and other members of the N. V. A. ladies' auxiliary. Upon recent formation of the Guild Mrs. Dixon was elected president.

Later, according to Chesterfield, Mrs. Dixon opposed the election of Elizabeth Wildman as secretary with another candidate. When her entry lost Mrs. Dixon, it was claimed, resigned. The other officers then each moved up a notch, through which Mrs. Julia Nash Chesterfield, wife of the N. V. A. sec., became the ladies' organization's president.

In the suit Mrs. Dixon stated Chesterfield was withholding $900 of the Guild's funds. Chesterfield said the amount is $1,100. He seemed between a couple of hot fires, declaring his spot between two warring feminine factions has its drawbacks.

Guild started as a bridge game and luncheon idea among the lady members of the N. V. A., with proceeds to go to the patients at Saranac. The Guild was organized on an official basis as the bridge game attendance grew.

Mrs. Dixon asserted she visited the San about a year ago and the patients told her they would like some warm garments. Mrs. Dixon said she promised to see that their requests were granted. But with the money tied up in the Guild's treasury she couldn't deliver, she said.

Chesterfield claimed Mrs. Dixon demanded that he release the Guild funds to her personally. He advised her he could not as the money belonged to the Guild as an organization and not an individual.

On Mrs. Dixon's side in the action was Mrs. Rae Cohen, former actress and now the wife of a broker. Both women were bitter against the Guild.

Walter Meyers Married

Walter Meyers, WB booking head, whose engagement to Marjorie Hartman, non-pro, was announced last month, was married ahead of schedule in a quiet ceremony at the bride's home in New York Nov. 26.

Couple returned to New York Monday after a week-end at Atlantic City. They'll honeymoon later. Mrs. Meyers is a daughter of Samuel Hartman, prominent attorney.

House Mgr. Showed Office Wire to Act Named in It; House Mgr. Fired

Cleveland, Dec. 2.

Marx Brothers, at the R-K-O Palace last week for $9,000, were paid off about $800 short at the end of the week as a result of alleged "cheating" in time and action on the stage by Groucho (Julius), eldest of the family. Another result was the dismissal by wire from New York of Frank Hines, manager of the local Palace.

Hines was generally charged with conduct unbecoming a smart house manager. Reported specific charge was that he showed a confidential booking office wire to the Marx boys.

The high priced act was advised by R-K-O not to play here last week unless Groucho had recovered sufficiently from a recent operation performed on him in Chicago to give his customary performance. R-K-O claimed Julius, after signifying he was okay, did but two shows daily here while the other three brothers played four.

Hines was reported to have received a wire from the home office in New York to deduct pro rata from the Marx Bros.' salary for shows missed by Groucho. Hines' alleged exhibiting of this wire to the act caused him to be fired.

Full Pay at Palace

Groucho underwent the Chi operation while the act played the Palace there three weeks ago. During that engagement, with Groucho out, the remaining three refused to complete the week unless assured of the amount they would receive. R-K-O booking office notified them they would be paid in full.

A week in Cincinnati, booked to follow Chicago and precede Cleveland, was cancelled to permit Groucho to recover for the local date.

J. Knox Strachan came over from the R-K-O Hippodrome, this city, to take Hines' place at the Palace.

N. V. A. Rooms and Restaurant in Clubhouse Now in Full Operation

With its 102 rooms and restaurant in full operation in its clubhouse on West 46th street, the N. V. A. is restored to its former social standing as an actors' organization.

Reinstated likewise are the Sunday night Bohemian affairs, when following a $3 table d'hote dinner, an entertainment by artist-members is given on the stage, with the evening concluding with dancing.

Of the 102 rooms at present around 50 are occupied. The rates, European, are from $1.50 to $2.50 daily, with $4 a day double.

Several permanent guests at the Clubhouse, who had to leave when the club's hotel part closed some months ago, have returned. They seem to prefer the warmth of the smaller clubhouse to the larger and cold hearted hotels they have been living in since moving.

FRANCES WHITE'S $750 WKLY. IS ACCEPTED

Frances White has changed her mind and accepted R-K-O bookings at $750. She is at the Albee, Brooklyn, this week for that figure.

Miss White has been turning down all offers under $1,500 lately, although admittedly broke.

Sunday % Vaude

Shuberts' Riviera, legit subway circuit house, at Broadway and 96th street, starts playing vaude on Sundays, Dec. 13.

Jack Linder will book 10 acts each Sunday on a percentage basis.

DANE-ARTHUR GO PUBLIX

Chicago, Dec. 2.

Picture team, Karl Dane and George K. Arthur, play their first dates for Publix at Chicago beginning Jan. 9.

Booked in by Freddy Rosenthal for five weeks, starting with the downtown Oriental. Four weeks here followed by a stand at the Fischer, Detroit.

2 Jrs. in Same House

Harry Clay Blaney, Jr., and Gus Hill, Jr., are the new manager and assistant manager of the R-K-O Hamilton, New York.

Office has advised the boys not to spend too much time in reminiscenses over their fathers' shows.

EDDIE BRUCE

FEATURED COMEDIAN

WITH HARRY CARROLL REVUE

THIS WEEK (NOV. 29)

R-K-O PALACE, NEW YORK

RETURN ENGAGEMENT AFTER 9 MONTHS' TOUR OF R-K-O CIRCUIT

Direction CHAS. H. ALLEN

M. S. BENTHAM OFFICE

HARRY FOSTER WELCH

Famous One-Man Band in Person

Nov. 29), Within 9 Months

Repeating R-K-O Palace, New York (This Week,

Direction CARLTON M. HUB

Percentage Playing for Lay-Off Acts Blocked by I. A. T. S. E. Rules

A plan that might have helped the idle vaudeville actors to help themselves through the present unemployment straits by working instead of waiting for charity, was given a blow if not killed off altogether last week by the inability of the I.A.T.S.E. (stage hands) to co-operate.

The plan was suggested by Sammy Wright, actor and material writer. A similar idea was advanced by Leo deValery of New York. Both submitted them to "Variety," which turned them over to Warner Bros. and Fox, the two circuits best suited to the scheme, for their consideration. Of the two Fox, through its eastern operator, Harry Arthur, and stage booking head, Doc Howe, showed the most interest.

Fox advised "Variety" it thought well of the idea—playing of four

(Continued on page 68)

Billing Warning

R-K-O legal department has notified the DeKalb theatre, indie vaudfilmer in Brooklyn, to discontinue billing it believes to be deceptive.

DeKalb's three-sheets announce:

R-eal K-nock O-ut vaudeville.

Hess' Work

Jack Hess will handle publicity for R-K-O's Mayfair and Globe theatres on Broadway.

This will be in addition to Hess' national exploitation assignment for the circuit.

Irvington Split

Sam Goldstein, operating the Liberty, Irvington, former legit stock house, will switch house to one-half w of straight pictures and one-half week of vaudfilm starting Dec. 8.

Vaude will play from Thursday to Sunday, Jack Linder booking.

Irving Yates
PRODUCTIONS
160 West 46th Street
NEW YORK CITY

81ST ST. ON GRIND

Stops Reserved Seat Selling Dec. 19—3-a-Day Thereafter

R-K-O 81st Street theatre, New York, will drop its present two-a-day reserved seat policy Dec. 20 and expand to a three-a-day grind, with four shows Saturday and Sunday.

The 81st will be the third R-K-O two-a-dayer to go into a grind in recent weeks. Albee, Brooklyn, and Boston were the others. Others are expected to follow under the circuit's trend toward more performances daily to meet picture house competition.

Present four-act bill plan at the 81st will be changed to five acts, with the house figuring to spend around $4,000 on vaude weekly. Stage budget there is now about $3,500.

CHANCE AT OWN ACTS FOR R-K-O CLUB DEPT.

Chicago, Dec. 2.

Local club department of R-K-O here has been suffering because acts playing the Palace, until this week, were not allowed by R-K-O's own club manager to be booked for outside dates.

At the same time an independent agent could secure these same acts and play them, after theatre hours, in any place secured.

Beginning this week R-K-O switched the policy, which now gives its own club man first choice.

DIRTLESS ACTS

(Continued from page 89)

circuit considers the only remaining straight vaude theatre to be, in its Broadway location, peculiarly different to many other variety house in the country.

The many actors in New York who visit the Palace when not working are generally misled by what often goes there, R-K-O contends.

Amy Cox, district manager for R-K-O's Western Vaudeville Exchange, has sent out letters to all managers of R-K-O midwest theatres stating a man calling himself Ted Wells and representing himself as connected with R-K-O's western office has no connection whatsoever with that office.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Worth the Touch

Hollywood, Dec. 2.

An actor just returned from New York claims the touches in the east are as frequent as they are here, but the eastern layoff's story is worth the two-bit hand-out.

XMAS PRESENTS BY SARANAC'S PATIENTS

By "Happy" Benway

Saranac, N. Y., Nov. 29.

Christmas getting near brings a reminder of the beautiful work being done by N. V. A. San. patients. Any person interested in hand-tooled, specially designed leather novelties should write to Eddie Voss, Vernon Lawrence, Harry Namba or Ethel Clouds. For hand painted (oil) pictures, prospective gift buyers should write to Xela (Madcap) Edwards or Edward De Caro.

Nell Gordon showing up great on the "comeback."

Of all things, Benway's operation was canceled. He wasn't so keen on taking the "cut" anyway.

After a year of faithful "curing" Harry English proved his comeback by doing his bit on the San's stage.

Grant Simpson, a little under the weather, special nurse at the O'Connell and Simpson cottage now.

J. C. Louden, showing improvement, up for two meals, allowed downtown for talkers twice a week.

Thanksgiving, everybody thankful....Plenty turkey and everything....Pool tournament on, Fred Rith, shark of the San....Much "Rummy" now played. Dick Kuni seems to collect all the pennies.... Among I.A.T.S.E. boys: Mike McMamee, great comeback....Tommy Abbott ditto....Val. Kincaid up, three meals a day, limited exercise ...Vernon Lawrence also...Angela Papulis and Lilly Leonora (bed patients) showing improvement and gaining weight...Fred Buck gets good X-ray report, out of bed for one meal a day and downtown pictures....Richard Moore, much improved, up for talkers and one meal ....Julia Kubas feeling okay.... Leah Temple up one meal....Mae Armitage showing results....Doris Moore much abed but okay with good X-ray report—Alf. Pierce okay ....Monroe Coleman, abed for short period, a little tired.

Write to those you know in Saranac.

At N. V. A. San

Fred Rith, Jack Lewis, Lawrence McCarthy, Edward DeCaro, George Neville, Chris Hagedorn, Helen O'Reilly, Catherine Vogelle, Xela Edwards, Allie Bagley, Angela Papulis, William Holly, Leah Temple, Mike McMamee, Constance Reeves, Harry Clark, Mae Armitage, Alf. Pierce, Harry Namba, Nell Gordon, Frisco DeVere, Doris Moore, Gladys Palmer, Fred Buck, C. J. Quinn, George Harmon, Vernon Lawrence, Bobby Hatz, Val Kincaid, Dick Muni, Ben Schaffer, Ethel Clouds, Nellie Quealy, Annamae Powers, Lilly Leonora, Eddie Voss, Julia Kubas, J. C. Louden, Andreas Erving, Alice Carman, Richard Moore, Harry English, Dorothy Harvard, Doris Giltrap, Monroe Coleman, Chas. Libecap, Ruby Franklin, Ford Raymond, Happy Benway.

Saranac Colony

Chester Rice, Sanfanoni Apts.; Joe Reilly, 54 Sheppard avenue; James Haegney, 6 Military road; Russ Kelly, 19 Broadway; Andrew Molony, 19 Broadway; Harry Barrett, 302 Broadway; Charlie Barrett, 302 Broadway; Dave (DDH) Hall, 6 Baker street; Walter Daley, 10 Baker street; Charley Bordeley, Berkeley Apts.; Jim Shields, 41 Park avenue; Eddie Diamond, 20 River street; Grant Simpson, Turtle Pond road.

Todd Tries Coast

Hollywood, Dec. 2.

Looking over the local vaude field and its possibilities J. Warren Todd, formerly in charge of Gus Sun agency in New York, is here with view to becoming an indie booker on this coast.

AUSTRALIAN BOOKINGS

Seattle, Dec. 2.

Ed Fisher's recent bookings for Australia, and later Orient dates by him, include Jean and Jacqueline, dancers; Joy and Lazzorini, skaters, and Brock and Thompson, dance team.

Bookings are for 10 weeks on the Union circuit.

Single Contract Between Theatre And Booking Depts. in R-K-O, N. Y.

TICKET STAND-IN

R-K-O Lands Couple at Yonkers House—Amount Stolen Unknown

R-K-O has cleaned out practically its entire house crew in Yonkers, N. Y., with exception of the manager, George Roberts, upon learning of a ticket gyp racket alleged to have been carried on by a couple in the front of the house.

Probable amount taken from the theatre is being checked.

'BARGAIN BILL' MONDAY FOR BREAK-IN ACTS

R-K-O will again attempt to get around the extreme scarcity of break-in spots for new acts with auditions at one of its New York theatres. Hamilton, uptown, will play 10-act bills Monday and Friday nights, starting a week or two after Jan. 1.

As the Hamilton goes from five to seven acts as a regular policy at the same time, it will mean openings for three "showing" turns each audition night, or chances for six unknown acts weekly.

Whether acts will be paid for the auditions hasn't been settled. At R-K-O's one night weekly try-out bills last season, at the Franklin and Prospect, the acts were given transportation and baggage expense, but no salaries.

Instead of the customary "professional preview night" billing for the "showing" shows, the Hamilton will call them "bargain bills." This is to avoid possible rowdyism. At the Franklin and Prospect last year many roughnecks knowing about the free-act idea, laid for the auditions.

Joint order from Jos. Plunkett and Charlie Freeman bars all R-K-O division and house managers from free admittance to the circuit's New York vaude booking floor, unless on special business and with permission. Leaning over the bookers' shoulders by managers who have grown accustomed to regularly doing so, is out from now on.

That suggestions, hints, requests and advice to bookers from New York and out of town managers visiting the floor, caused frequent breeches and disagreement between the booking and operating departments of R-K-O. This is reported as the cause for the Plunkett-Freeman mutual ruling. Henceforth any suggestions from a house or division manager to the booking office of a booker must go through the operating department.

Nate Blumberg, now in the east as Plunkett's assistant on general circuit operation, is the sole contact of the R-K-O branches.

Some of the older managers of R-K-O theatres habitually visit the booking office one day weekly to see advance bookings for their particular theatres.

New theory is that the bookers know as much or more about booking the theatres than house managers; or if not, they shouldn't be booking the theatres.

St. Louis Back Dec. 5

R-K-O's St. Louis, St. Louis, resumes vaude Dec. 5 with intact shows. House was on a straight sound policy for the past three months due to labor trouble.

Addition of St. Louis adds no time to the R-K-O unit route, since Birmingham drops the intacts on the same date.

Units will play St. Louis between Kansas City and Houston, with Friday opening instead of Saturday as formerly.

The Boy Who Puts "u" in Humor and Knocks the "l" Out of Gloom
BILLY GLASON
"Just Songs and Sayings"
By Neal O'Hara, N. Y. "World"
EN ROUTE
Publix "Garden of Girls" Unit
The Master Master of Ceremonies Never Made a Short and Never Appeared in the Movies, but
ALWAYS IN PERSON
ROUTE LEFT
Los Angeles ....Week Dec. 4
San Francisco..Week Dec. 12
Traveling
Denver .....Week Dec. 25
Dallas .....Week Jan. 2
San Antonio ....Week Jan. 9
Houston .....Week Jan. 16
New Orleans ...Week Jan. 23
Direction
NAT KALCHEIM
Wm. Morris Office
R-K-O-LARRY PUCK
Chas. Morrison Office

NEW ACTS

MARSHALL MONTGOMERY (3)
Ventriloquist
12 Mins.; Full (Special)
State

It's about time "Variety" staked Marshall Montgomery to another New Act notice. The last one he got was in '20. Prior to that the ventriloquist is in the files for '06, '10, '16, and '20. Indicating that he used to change his act once every four years, but possibly hasn't bothered about the matter for the past 10. Still, maybe "Variety's" reviewers haven't noticed the changes they should have caught. In this case they mostly consist of a full stage marine set.

Otherwise, Montgomery is still working with a woman opposite himself and the dummy, besides using the stuffed mouth whistling for an encore. Maybe he's also changed a gag or two. No guarantees, but it's probable. Regardless, Montgomery rated with the best doing this type of work and still does. There's not so many of 'em left, either. He's been up there a long while now and has learned to throw it at 'em fast. As a matter of fact, he's something like a picture in not waiting for laughs.

Current set is the after deck of a yacht augmented by lighting effects of moon, clouds, lighthouse, etc. It all helps, as does a scenic iris which closes in a bit at the finish. Opening is some film feet depicting a storm at sea which blots out for the act proper.

Crossfire between the dummy and the woman is pert enough and Montgomery has long since found out how to sell it. In some ways his speed is remarkable. Not a doubt that they liked him and the act here and will repeat that reaction in all spots. Which is pretty good after at least 24 years of throwing your voice into a model.

If it is any satisfaction to Mr. Montgomery as a home product, he can know that the prince of ventriloquists of his day and for a long time back, Arthur Prince, lately came over from his English fireside, but did not make the proper landing on that repeat trip, evidently, for Arthur has returned to England.

Leaving Montgomery still ahead of them all right on his native lot, if he wants to wave the flag thataway. *Sid.*

CHARLIE FOY and Cousins (6)
Comedy, Songs, Dances
17 Mins.; One
86th St.

Charlie Foy here branches out as the mainspring of a low-comedy slapstick act, differing from the Foy family twins and Charlie's single. It's an act full of comedy, of buffoonery and noise there is plenty. Turn is diversified with legit entertainment by two girls dancing.

Foy is assisted by six male stooges and one midget. The stooges work first from the audience and then on the stage. Foy believes, as he announced, in plenty of racket for comedy acts, so he has the stooges parading around the audience beating drum and blowing horns. It started to act off with a bang. Thereafter the stooges are on and off often. Finish has all dancing or faking speedily.

Foy is just a gagging m. c., except for the imitation of his father, followed by a tap dance.

Both girls, Violet West and Joan Sinnot, are pulchritudinous blondes, former specializing in high kicks and cartwheels and the latter in taps.

Bound to go anywhere.

THREE FOYS
Songs and Comedy
18 Mins.; One
Jefferson

Combo is Madeline, Mary and Irving Foy, formerly of the Seven Foys. To establish identity at the start the trio has a special song recalling the fame of the Foy family when Madeline and Mary were in short dresses and Irving in the baby age.

Though the famous Eddie may be remembered by some of the present generation it's doubtful whether it means anything around the vaude houses where the facial gyrations of the grinning Eddie, his squeaky voice and funny little dance are unknown; even Irving in a dance makes no pretense at an imitation of his dad. As matters stand it is up to the Foy trio to make good on merits.

There's a dash of song, some stepping and a conglomeration of some tried and trusty burlesque which served for a few laughs and padded out the turn.

Mary and Madeline have nice voices, particularly Mary, and they sold themselves effectively on a little close up harmony.

Nothing unusual, but withal a pleasing turn. *Mark.*

MAKER AND REDFORD
"Broadcasting" (Comedy)
15 Mins.; Full Stage
Jefferson

Vaude annals give Jessie Maker and William Redford credit for trying now and then something new. Again they are timely, with a radio mike as the pivot around which their present turn swings.

Redford is the announcer and Miss Maker the aspiring radio artist. Biz of making mistakes, wisecracks, etc., by Redford, with Miss Maker going into songs and dances, supply the main theme. Redford also uses his pipes. At the piano is Rubin Beckwith.

At the Jefferson the act found favor. *Mark.*

FIVE JEWELS
Juggling
7 Mins.; Three
Chester, New York

Five girl jugglers in a satisfactory novelty opener. Probably a bargain pickup for the R-K-O four-act road unit.

Seven minutes are passed quickly enough with juggling that's immeasurably enhanced by production. Uniform gold wigs and spangled gowns on all five women cover enough territory to slip them into a convent. This gold makes a flash, as do the spangles on the indian clubs.

Juggling is performed by teams or more. At the finish one catches an armful of clubs tossed by the other four. *Bige.*

SYLVIA FROOS (2)
Songs
12 Mins.; One
86th St.

Miss Froos has a personable delivery and some charm, which insures the songs of a good reception. Although not listed in the files, Miss Froos appears to be no novice. Her style suggests a night club apprenticeship.

Songs well chosen, all pops, from comedy to sobby love dirges. Her voice, although not strong, carries well and is clear. Included in the cycle is an imitation of Chevalier and one of a southern darky. Male pianist supports.

At this house Miss Froos received satisfying response and encored.

PALACE

(St. Vaude)

Current week's bill at the Palace didn't look so forte on paper for vaude's surviving $2 stand nor did it play any better when caught Monday night.

Not a box office "name" on a layout that must be near $12,000 on salary list unless the bookers were fooled on Benny Rubin, in for four weeks as m. c. but horribly handicapped this week with practically no backgrounders or feeders and just tossed to the wolves to get by as best he can. Rubin's picture assignments may have been the answer for his switch into the Palace. Yet as a box office attraction he means little except to the smart mob and not entirely his own fault.

Rubin is placed in a tough spot following Ted Healy, Lou Holtz and some of the other clowns preceding as m. c. at this house and with better support than has been given Benny this week. Harry Carroll gives what little support he can but Carroll also has a flip comic in Eddie Bruce and if either by premeditation or accident is not allowing the house m. c. to grab anything away from his revuette comic. The answer is that Rubin even doesn't try, depending to go along legitimately, scoring now and then and probably better next week with a better lineup of supporters on the bill, if they give them to him.

Harry Carroll has a good act, in fact, one of the best since he had this one and, although a Palace favorite, cannot be figured at the box office since its his second spotting here with the same act. Borrah Minnevitch and Harmonica Rascals, doubling from Billy Rose's revue, "Sweet and Low," rate in the same category. A good attraction but not a money name and it's upon this trio that the Palace would have to depend for a "name" draw if depending upon anything.

The show is long, has more or less diversity, but nothing particularly potent in a wallopy way to elevate from the category of routine vaudeville. Entertainment and laughs, yes, but far from a big time show such as should be spotted at the ace R-K-O house and wasn't. And from the way things ran it looks like vaude will soon need editors as well as bookers to keep its shows up to snuff.

Four Ortons, three men and girl in slackwire balancing and hoop jumping with one of the men doing comedy with a trained duck opened and satisfied for the spot.

Harry Foster Welch, billed as a "one man band" and giving impressions of various instruments, got over in the deuce with the mob but seemed to lag a bit with his symphony orchestra impression, playing opera, which, while a difficult stunt and novel, seemed to slow up his former instrumental impressions. At this showing seemed a bit winded before windup but the outsiders didn't mind and responded accordingly.

Rubin pranced on after that to the accompaniment of a good receptive hand to introduce White and Manning, mixed dance team and follow upners. They contributed their familiar clever dance routines, interspersed with humor through the tosses Miss Manning takes at the hands of her partner and with her pirouetting classic when the team get legitimately down to business. Couple work hard and pack much clever stuff in their allotted running time with the Three Bernie Brothers planting neat buck and tap spacers. The crowd around finish bit also registers for comedy.

Ann Codee also got over in next niche, flanked by Frank Orth, dumb pan comic, and a male stooge. Miss Codee is still affecting her French dame delivery for a couple of songs, but the meat of the offering is when she gets together with Orth, undersized comic, and manhandles him all over the stage. The stooge bit gets some laughs, but could be passed up without being missed, since Miss Codee and Orth are sufficient to carry the act for what it is.

Minnevitch and Harmonica Rascals closed the first section and were a tremendous score with their mouth-organ selections, especially the symphonic arrangements on a Russian number and Gershwin's "Rhapsody in Blue." Walked off to a solid hit and back to "Sweet and Low."

Harry Carroll had the second division to himself, and also scored heavily, both in his double with Maxine Lewis and the ensuing revuette, enlisting Eddie Bruce and eight girl specialty dancers.

Miss Lewis, a natural anywhere, oozes personality, and backs it up with keen showmanship in delivery. A looker, and with the sort of voice that can whip a ballad to a standstill. And that's what she does—and how she does it! The best personality on the Palace bill this week.

Miss Lewis and Carroll spot a piano twosome after intermish, mostly given over to a duet arrangement of some of Carroll's yesteryear successes, all clicking, and then "What Do I Care," which has meant as much to Miss Lewis as "Moanin' Low" to Libby Holman. For encore a new one by Carroll and Miss Lewis' kid brother, "Just Happened Along."

The team faded right into the revue after Carroll and Rubin exchanged some comicalities with Bruce, Carroll's own boy, an acceptable light comic, taking the comedy skein from then on, and Rubin only flashing in now and then. The revue projects a constellation of femme specialty dancers, with most of the gals good in the stepping division, and a series of comedy bits between Carroll and Bruce, running the gamut from the greeting of a couple of Chicago pals shooting it out to the Ostrich story, a burlesque familiar, but probably new to a Palace mob who never go to the American, and getting laughs.

Carroll's getaway wallop is the planting of Miss Lewis for a reprise of hit songs from last year's shows, handled as a connected medley, and topping by hauling out a rotund colored dancer for a near-kootch that sews everything up. Carroll, thanks to good showmanship and especially his discovery of Miss Lewis, cops the show undisputedly.

Rubin, who had been flitting in and out as a comedy enunciator throughout the evening, spotted his dialect humoresque treatise after the Carroll act. Benny gave it to them short and sweet, probably figuring again being in a tough spot. His offering consisted of a dialect lingo on the discovery of America by Columbus, breathing exercises and a dance finish, after which he urged everybody to remain for the Pathe News, which got him more laughs. Rubin shapes up okay for the m. c. spot, but he must have something to work with in the surrounding bill. *Edba.*

58TH STREET

Amos 'n' Andy's "Check and Double Check" (Radio) did its stuff at the box office here Saturday. Plenty of juvenile trade in the near sell-out audience that night, with both kids and elders going heavy for the screen antics of the radio comics.

Stage show also good. Diversity in the four-act layout with Val and Ernie Stanton copping the show for comedy in next to shut with their rib-tickling antics and comedy blackouts. A mixed team assists and also registers with the Stantons, with the foursome contributing good fun throughout.

John Steel, tenor, was runner-up show-stopper with his song repertoire, with Rollo Hudson at the piano. Steel registered on his own but was an additional pushover for this Irish neighborhood. Especially when unleashing "Irish Eyes." Steel contributed five number, as his regular rep and came back for a reprise of songs from the "Follies" and "Music Box Revue."

Steel was in the deuce, preceded by Relli and Lopell, who opened with a fast line of gymnastics and inserting an adagio travesty for laughs. The legitimate balancing of the men is the backbone of the act. Mae West (not the flamer) also did nicely with the boys in two tap dances spacing the balancing stunts.

Grette Ardine and Johnny Tyrrell got over big with a classy dance flash much above ordinary. Helen Tejan, Keeler Sisters and Leo Stone provided good support for the feature members in the diverting song and dance revue. A nifty closer. *Edba.*

MAJESTIC, L. A.

Los Angeles, Nov. 27.

Here's a house that's run the gamut from legit to film grind. Now, for the first time, it's turned to a musical tab policy with Jack Russell, who has been up and down the coast for a number of years. His last site was the Strand, Long Beach, where he held out for over two years.

When Louie MacLoon gave up this downtown stand as a legit hope, it went dark and stayed that way until months later when Fred Siegel took an optimistic five-year lease. Siegel is the fellow who had the original coast rights for "Ingagi." His deal on the Majestic gave him choice of second runs downtown on all Warner-FN product. Two months of straight films were enough, Siegel deciding to chance stage shows on a combination policy, using outlaw films. There still remains a batch of Warner and First National pictures unplayed on Siegel's contract now undergoing adjustment.

For Siegel the stage policy is a break. Russell is in on a straight percentage with no guarantee while paying for everything from the pit back. That goes for the seven musicians, stage hands, actors, etc. Russell is understood to be splitting 50-50 with Siegel on the gross.

On a capacity of about 1,000, the house can play to good dough at a 35-50 cent scale. The 35c is for the balcony.

Russell's first show is entitled, "Hello Everybody." Just a name, because it could be called anything. It's probably one of the stock scripts he had in the trunk. Russell, a comic who knows the ins and outs of his business, naturally tops the cast and cops all honors and laughs. It's worth watching a local audience go to pieces over a gag or a piece of business that's older than the theatre.

With 34 people in the company, 18 are chorus girls, there's a hoofing trio, male quartet and a specialty singer whose specialty is flat notes. Rest are all stock players including Florence Spurrier, Garrett Price, George Stanley, Ted Ullmark, Evelyn Du Fresne, Jackie Brunea and Eddie Young.

Three scenes are programed, but two are taken for granted, as there is but one actual set. Theme of this musical comedy has been seen and heard many times. Interspliced are the specialties by the Three Jays, who hoof through four or five numbers, and the Four Recorders, whose harmonic efforts, together with the hoofing, are waived by the audience in favor of the gags in the show. Soprano item by Faye Childs should stay out.

For a tab this one runs much too long, over 90 minutes. That was the time clocked at the last performance opening day (Thanksgiving).

For screen portion there was "The Last Dance," indie produced by Audible Pictures (J. H. Weiter, Jr.), and the Universal newsreel.

Two and a half hour show for 50 cents and worth it. From the way trade started the first day, with rain, it looked okay. Real answer will come within the next few weeks. The house can always go back to a fim grind. *Span.*

R-K-O, L. A.

Los Angeles, Nov. 27.

Looks like a business week here. House turning 'em away at the second show Thursday afternoon. Part of excess must be chalked to Thanksgiving, but with the good start "See America Thirst" (U), plus a clicking unit, chances are more than customarily favorable.

Vaude show is one of smoothest to date, even though Joe Marks took his time in warming up to show-stopping speed. With his overtures he was on 25 minutes, and that's plenty for a three-people act.

The Vercell Sisters, with their class dance flash preceded, this being another one of those four-act layouts in which the usual next to closing act (in this case Marks) was spotted to close. Vercells are a snappy dance team and a sister act giving that line of six boys every possible chance. There's a good opening in this act, with the male line backing in fast dance routine. Later two fill a gap with a clever drunk dance.

Holiday audience liked the turn in an outstanding way. It plays smoothly, is nicely routined and delivers in highly pleasing fashion.

On No. 2 were Rome and Dunn, vet harmony team. Still one of the best No. 2 acts that R-K-O can spot. Opener was Archie and Gertie Falls. Act shows strength for start with Gertie in slick web routine. Clowning from there on to finish, excepting for toe catch, team works up to a neat exit.

Dan Russo overture appropriate for Thanksgiving, but arrangement not so well carried out. Short, "Mickey's Musketeers" (Radio), and Pathe News minor program units.

R-K-O has a bar set up in the lobby with a free bottle of near beer to every customer. Attracting some attention and tieing up with title of picture. *Char.*

PALACE, CHICAGO

Chicago, Nov. 29.

Evidences are not missing that the public is gradually becoming Palace-conscious. From the start this has been a tough house. It still is. Not alone because so few good pictures are available, but because three blocks—and one of them the coal-black and "dead" City Hall—intervene between the Palace and that part of the loop which is really main stemish in appearance and centrifugal in traffic.

Currently the Palace has Moran and Mack for its headliners, and the reception accorded to the pair erased any vagrant doubts of their popularity. Reposing their frames upon two bales of cotton, the Mississipi painted on the backdrop, the boys lazily interrogated one another in the fashion that brought them to fame.

After performing their first chore Saturday afternoon the team taxied to station WGN, at the Hotel Drake, and broadcast at 2:30 a seven-minute original crossfire which was part of the entertainment arranged between halves at the Army-Notre Dame football tussle. This is a sample of the alert efforts now going forward toward making the public Palace-conscious. Giveaways with the football lineups, through the courtesy of R-K-O, were also placed in the hands of the football fans as they approached Soldiers' Field.

It was rather an odd vaude lineup, with the oddity not easy to define. Stanley Twins, with a carload of scenery surrounding white spats and some high kicks, opened very spottily. Early part of turn was for all practical purposes just so much time killing. Applause did not make itself known until the girls got into their kicks. This gave them a first down, but at no point did the turn really gain any ground.

Galla-Rini and Sister are still able to bore a hole into the target core. This turn, long standard, lifted the show up and passed the rostrum over to Moran and Mack. It would be unfair to the genuine merits of Evans and Mayer to suggest that they retarded the proceedings, yet, from a booking standpoint, they were not precisely the turn for the spot following the Two Black Crows.

Evans and Mayer are interesting as an approach to modern day vaudeville, in that they do almost nothing, but do it surpassingly well. They have, too, the cute knack of being different. They work entirely on the far right side of the stage, just between the drums and the trumpet. They observe no traditional rules in starting their turn, and they end what is presumably a singing turn on a spoken gag. At no time do they permit the audience to guess what's next. In some measure they mislead the audience to expect a more generous application of the hokum lathe. There can be no question that they individually were safely across at the bends.

Max and Henry Gaudsmith, with their dogs, closed with their usual laughs. "The Dancers" (Fox) is another so-so picture for the Palace.

Pretty good attendance despite weather. *Land.*

HIPPODROME

Hip's improved biz has been making the big barn a bit easier for acts lately. The huge place is so cold by nature the customers' blood can't rise above lukewarm, but lukewarm here is boiling most anywhere else. Hip's lower floor, for the bargain show of eight acts and a picture, "Doorway to Hell" (WB), filled up early Saturday afternoon and helped create an illusion of warmth. Perhaps also because it was so cold outside. Anyway, the reflection appeared in applause and generally in the attitude toward the stage entertainment.

Tradition says anything but iceberg reception for acts at the Hip is a revolutionary departure.

If nothing else the Hip's two hours of vaude can be pleasant accompaniment for a sound nap. For a view of mass snoring in a theatre, see the gallery. They all sleep up there or smoke ciggies. All supposedly awake have that glassy stare. When someone sings loud enough to reach the mountain peak, the boys awaken and listen. The next turn, especially if a talk turn, sends them back to slumber. Joseph Regan sang loudest Saturday and did best on the show. His edge probably the sleepers. If there's any place where Regan's singing is better liked than over on 10th avenue, it's over on Sixth in the 40's, where the Hippodrome stands. Eddie Lenihan's report on Regan for Flushing says the same thing in sweeter words. With Eddie nowadays any Irishman is like the breath of ould Erin, even if the fourth tosser in an adagio quartet. It happens that Regan does as well at the Palace.

Sight stuff most of the way this week, with the bookers now on. When the house was improperly booked in the past the audiences got on first and stayed away. Now the talk is held down to minimum and there only for variety. Space makes the Hip quite a booking

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AVALON, CHICAGO

Chicago, Nov. 24.

Persuaded, admittedly, by an article in "Variety" regarding the success of vaudeville at the Symphony, this 650-seat house with a 30c top is willing to find out for itself. If vaudeville can be made to click on a six-foot platform with exit space on each side only wide enough for actors to squeeze through—and squeeze is the word, and with only a piano for accompaniment, the Avaloe will prove something. Vaudeville could hardly be presented under greater mechanical hardships.

Charley Zemater, hopeful independent booker, has lined up quite a few small dates in this vicinity and has in mind a total of 20 one or two-day stands. When reaching this goal with the Avaloe as one unit, Zemater feels he will then be in a position to get much better acts than are now obtainable.

It would be an unkindness to judge acts under the conditions here caught. It was entirely a new departure for a straight sound theatre and the performance was viewed at a matinee packed with kids whose laughter was detached from any particular understanding of what was going on. Suffice that at least a month of Sundays will be needed for a fair and full test of the policy. In a theatre operating on such a small margin of profit, the auspices do not always regard patience in such matters as a virtue or good business.

Because of the narrowness of the rostrum Sailor Ford, corpulent to start with and further encumbered with a knapsack, could not get through the tiny aperture between backwall (screen) and proscenium. He accordingly made his entrance somewhat awkwardly through a fire exit and paraded down the aisle and up onto the stage tooting a trumpet.

Other acts participating in the revels were Sherman and Wallace, Edna and Jack Major, and Ray Conlin. Three acts were booked but the agency, anxious to please, added a fourth gratis. It meant something less than $100 added to the overhead of a theatre that probably averages $1,200-$1,400 weekly.

House is surrounded by plenty of opposition although none is immediately adjacent. Recourse to gifts, premiums, and giveaways of all kinds is a regular part of house policy. Sateen pillows, Sunday night feature, is particularly effective in drawing adults.

For the kids anything and everything is employed. Magic sets, one trick each day, are given to them. Guinea pigs and white rats are also regarded as sure bait for kids, while ice cream and cookies matinees dispose of 800 portions in a 650-seat house, the sort of arithmetic kids enjoy. *Land.*

PARAMOUNT, N. Y.

New York, Nov. 28.

This week's display at the Publix ace has all the odd corners fitting, so the weekly puzzle rounds out as it should—an animated and smooth running picture house show. If anybody thinks turning out one of these units a week isn't a puzzle, ask the man who goes nuts trying to whip them in shape. But everybody in the trade generally understands what a job it is. Hence, when a program comes through which doesn't dynamite an audience in any one spot, but does put together a generally pleasing two hours and a half, it's worth notating.

It's this type of show more than a layout crammed with fireworks which will do the presentation houses the most good. Those sock shows only happen once in a couple of moons, and, when they do, it makes a bum out of the incoming unit which can't follow it.

As regards "Fountains of Melody" there's nothing great about it except that it continuously entertains to the point which will send 'em out saying, "A nice show this week." Units and vaudeville don't have to be bombastic. Steer them clear of being bad and with a fair to middlin' break from the screen feature, the program as a whole isn't going to draw many squawks from the payees. And over a stretch of 52 weeks such an average would be Utopia. The theatre boys know how seldom a smash picture comes along. But that's the reason for units. With enough combinations such as this unit plus "Fast and Loose" (Par) the reasons may lessen for Nancy Carrolls at $5,000, Will Rogers at $12,500, and George Bancrofts at plenty. The Paramount is worth taking a look at this week to absorb what a normal and all around pleasing lineup should be. It entails no unordinary expense and for flavor includes a minor coast Paramount studio youth on a personal appearance, Stanley Smith.

The unit is down to 39 minutes, no overture and the trailer is away from the newsreel; Leo Reisman tosses off three numbers in eight minutes, Jesse Crawford is snapping up his organ recitations a bit, and there are actually five news clips for a full eight minutes. Eureka—it can be done! Besides which the house got in its plug for the other Broadway Publix sites besides the special trailer footage for the following week's film leader, and everybody was happy. Maybe Publix has finally found a layout schedule it can stick to.

Reisman is using 33 men in his orchestra for "Three Little Words," "The Peanut Vendor," and "St. James Infirmary." Public isn't wise to this eccentric baton waver yet. Their silent attitude expresses a mute diagnosing as to just what he is trying to do. They don't know whether he's on the level or not. Who does? But they can't resist the orchestration Reisman is pouring at 'em. It's a lot of music and for just three numbers no hardship. Besides which a femme heel tapper and a couple of accompanists vary the routine during the "Vendor" item.

Thence the trailers and Crawford, the latter drawing neat support from the enlarged stereopticon effects which this circuit adopted. And they help. It's aquatic week for Jesse inclusive of a demonstration of pedal manipulation via "Asleep in the Deep." But the finish, a march, carries a showmanlike climax in the enlarged stills giving way to animated newsreel shots of the fleet under way with a pip shot of one of the big ship's coming bow on while taking a tossing from the briny. That's selling it 100% besides making use of those wide angle projection lenses.

Unit carries a picturesque enough set to catch applause on the first flash. It also unfolds the MacQuarrie harp ensemble of six girls, comedy male quartet, femme acrobatic dancer, and a soprano. Not forgetting the usual dozen girls, this time from that saddle and hoof man, Allan Foster. The quartet, Fitz and Murphy Brothers, is of the vintage of '05 unto a policewoman, Hebe, tramp and straight man. Foursome is strung throughout the presentation also working up a bit to introduce Smith. Latter, flaunting a pleasing appearance, contented himself with two vocal numbers nicely delivered. Second item is a medley of film ditties. Youngster isn't probably well enough known as yet to mean a great deal as a draw, but lends a pleasing angle and he's billed above the stage show. Other individualists are normal but have been worked in to advantage.

A good all-around show and should be worth watching to see what it does for business. There's nothing special to drag them in but it figures to send them out satisfied. *Sid.*

FOX, BKLYN

Fanchon & Marco "Hollywood Collegians" unit is framed around a band act, versatile 15-piece combo, that delivers sweet harmony and rhythm, whose value is doubly enhanced through the use of original lighting effects that provoke applause and admiration.

Probably the hardest working member of this troupe is the electrician, responsible for the three color effects that light up the heads and shoulders of the boys handling the instrument.

Small pedestals inconspicuously placed close to the music stands flash when the arrangements used call for the various sections of the band to take up the tune. The varicolored baby spots light up the features of the boys on a platform before black drapes. Band does 33 minutes with the stage dark half the time, so that the rhythmic illumination registers in telling style. Even tube lights are worked into the lighting, probably the first time that new style of illumination has been effectively employed by a stage band.

Only two people are billed in this unit—Dorothy Crooker, blonde high kick specialist, who delivers nicely on two tries, and Guy Buck, probably the band's leader, whose announcements are brief and to the point. No stalling m. c. around to slow up the works is another unique feature of this unit, mounted and routined in a way that spells plenty of time and thought spent on production.

Three of the boys are standouts, with a couple of comedy songs surefire for laughs., one a "voodeovdo" and "boob-boob-adoop" tune to end all songs of that character. "Slap That Bass," done by the trio, is also special material, sung while the two bass players do their specialty. This bit brings in the tube lighting effect on the bull fiddles, making a fine flash on a dark stage.

Musical trip around the world, which uses "St. Louis Blues" as a thematic, gives several of the boys a crack at hoke comedy, simple props being used to get the laughs across. That marks the height of this act's versatility, a banjo solo in "one" that follows being a dull spot.

Jacked up a bit towards the finish, this unit should find the going easy in any of the deluxe picture houses, with their modulat d brand of music and distinctly different use of color lighting.

Screen held "Oh, for a Man" (Fox) and Fox Movietone News.

Biz at the first show Saturday afternoon capacity, the Brooklyn folks taking advantage of the bargain scale in effect.

ROXY

New York, Nov. 28.

Stage show depends for its effects upon several elaborate spectacles, specially brilliant in color tones, and upon its always excellent dance ensembles. Feature for the week is Will Rogers' first character part in "Lightnin'" (Fox), and an attraction sure to show important figures at the box office, even if about to start in on the pre-Christmas lull in theatre attendance.

Opening is a stage presentation as background for a choral handling of Rubenstein's "Melody in F" with a ballet as incidental and a striking solo dance bit by Patricia Bowman. Setting is a garden scene with the people in Empire costume and the pictorial composition in the best Roxy manner.

"Clowning" is really a Roxyette precision routine with built-up appurtenances, the punch of the episode being the girls in clown costume seated on half a circus ring for arm drills and the trick effects of a waving line as the girls rise and sit one after the other, ending up with the trick of a collapse starting at one end of the line and progressing to the other. Neatly framed novelty.

Fox Movietone newsreel inserted with another of the "Mr. Fear and Mr. Courage" shorts and the news clips cut to only three or so, an arrangement that didn't help any.

Thence into the principal presentation item, "The Gypsy Dancer," a fragmentary story told in pantomime with a musical background. Opens with a stereopticon display of playing cards on the drop, fading into a Gypsy camp fortune teller upon whose spoken words gigantic cards appear, Queen of Hearts for the Gypsy girl, King of Hearts for the lover and Queen of Diamonds for the grand lady, all of whom figure in the story. Story is sketchily set forth of the Gypsy girl being deserted by the lover in favor of the lady of birth.

Scene shifts to a palace garden set for the wedding scene of lover and the lady with the Gypsy band in attendance to provide dancing for the wedding guests. Miss Bowman returns for another dramatic dance with Leonide Massine as the Gypsy chief, with the assembled wedding guests supplying the vocal setting for the scenes.

Colorful pageantry and a neatly framed dramatic story give the presentation first rate interest, with a novel comedy bit slipped in in the form of a prop cow that does absurd dances, including toe routines, the figure being worked by Lo Iven and Ruth Flynn. All ends up with the sorrowing departure of the jilted Gypsy girl as the center of a tableau of the scope possible nowhere except at the cathedral.

Feature runs nearly an hour and forty minutes, which cuts into the time usually allotted to the surrounding program. *Rush.*

LOEW'S STATE, L. A.

Los Angeles, Nov. 27.

Judged by its framework, Fanchon & Marco's "Dance" Idea as produced by LeRoy Prinz will develop into a good unit. It's trouble opening day (Thanksgiving) was a hash of haphazard material tossed in to fill out the running time.

Among the immaterial matter was an ancient burlesque blackout worked by Gene Morgan, m. c., and Patsy Boland, flashy little blonde, who still hadn't found a niche for herself when she sang a ballad and walked off for good. Also, the 'cello solo done with much preliminary comedy by Maurie Amsterdam. Gene Morgan's music arranger, conflicted with the regular act of Earl Sanderson, who doubles on numerous instruments.

Of especial appeal is the ballet of 16 girls, upon whom falls the burden of carrying the dance idea. Shapely, pretty and talented, the girls at all times attract and hold attention. Their first appearance is in a parade behind a scrim, showing an identical rhythm in the types of dance from early jungle tribal demonstrations to the present. Preceding this is a screen trailer explaining the idea. Not particularly forte, but interesting.

Next routine used ballet slippers on one foot and tap shoes on the other, permitting a snappy combination of the two types of dance. Very well done by the girls.

Maurie Amsterdam, 'celloist with comedy makeup, wasted time in some aimless humor before settling down for his short, serious role. It was a mild period. Later Earl Sanderson displayed his talents on trombone, saxophone, banjo, accordion and even three clarinets at once, nullifying the earlier Amsterdam routine in a resounding click.

Ballet on again in an Evolution of the Dance thing, not clearly defined but generally understandable in its torrid grind finale. Gents relished it immensely.

Gene Morgan, who talks volubly and sings just for a gag, was rather passively received as m. c. He's in for two weeks, with Eddie Peabody replacing.

Parisian routine by the girls identified them as beyond the average aggregation and indicated what excellent support a decent lineup can give a unit.

Finale featured Fay Adler and Ted Bradfield, leaders of an adagio quartet comprising three men and a girl. Theirs is a sensational toss-around routine, climaxing in the now familiar human rope-skipping bit. Act scored powerfully and furnished a strong windup for the stage show.

Stronger material in the unit's mid-section would result in a surefire layout.

On the screen were "Scotland Yard" (Fox), Metro Dogville comedy and "Flip the Frog" cartoon short (Metro). Outside line didn't materialize Thanksgiving day until well into the second show, which is no riot for holiday business. *Bang.*

Hollywood, Detroit

Detroit, Nov. 28.

Writer has been told that shows caught here not the best shows that this house plays; shows not caught very much better. Unfortunate in not being supplied with a route sheet, still seems unable to catch a good show.

This one is far from the "good." In fact, it might almost be said to be from hunger. Or perhaps double dixie might be nearer the spot of its origin. Booking is supposed to be R-K-O, with Dick Hoffman reported responsible. Sol Berns, local, used to do better than anything so far that has been seen out here.

They cry for entertainment here. What a handicap the m. c., Eddie Loughton is under. Boy belongs in a class house with a production department behind him. That he does nobly in his surroundings is much to his credit. It is understood a contract with the local management prevented him from going with Publix, although an attempt was made several weeks ago to get this boy by that organization.

Still sticking to the three vaude acts, including flash act, and built up like a presentation with a band on the stage. This week Will Higgie meant little except to introduce a looker seldom seen in this type of house, Betty Fraser, who did a tap routine that was nice but merely served to bring out a beautiful blond who got over on her looks. Russell and Marconi scored with an instrumental act and crooning by Russell.

Arthur Ward, juggler and dancer, did his part in giving entertainment. This lad who scores more on his juggling than his dancing, muggs a little too much, but stopped the show.

Night caught giveaway of 50 turkeys, interrupting the stage show for 1 hour and 38 min. But still the natives lingered. Bob Clarke at the organ almost brought the house down with the singing response. All in all a good time.

This audience gives this Loughton a response the downtown houses seem to have lost. In the time here he has achieved a comraderie with the audience the large houses are missing. *Lee.*

R-K-O MAYFAIR, N. Y.

New York, Nov. 29.

In its second month, new dress and all-picture policy, courteous handling of crowds and smoothness of routine is just as conspicuous a factor as the lack of it in the old Columbia of burlesque days.

Saturday, right through the supper show, would prove to any skeptic that what's true of one Broadway theatre is characteristic of most: The picture every time.

"Sin Takes a Holiday" is certain hold-over for a couple of weeks yet to come. It scored from the time it opened through this writing.

A comfortable mezzanine and well heated while some of those in the older emporiums were comparatively chilly, made standees at home. Smoking permitted in this space is a big asset in the way of restfulness. There is a noticeable lack of bustle and pre-emptory military tactics of ushers in practically all of the stem houses.

The Mayfair boys, while "Sir" or "Mister" to each other, can click the heels but not make the patron feel he is witnessing some maneuvers of disappointed West Pointers.

Cute gag here is that a tiny page is the honorary escort for special privilege people. He "Misters" and is "Mistered."

If these boys don't wander around too much in their spare time and acquire the would-be sophisticated slant of most of the uniformed help on Broadway it won't be long before the Mayfair will get a rep just on its ability to handle fans.

Probably because of s. r. o. conditions the ventilation was poor. This was apparent upstairs where a stuffiness prevailed late Saturday afternoon.

Handling of the reproducing apparatus and the screen okay. The house shows expertness here. *Waly.*

PARAMOUNT, L. A.

Los Angeles, Nov. 27.

Thanksgiving, a natural kid picture in "Tom Sawyer" and a three-day school vacation should take the Paramount away above the line this week. Turkey day opening had them in line at noon and kept a mob on the sidewalk until after the second show.

Eastern unit might have been produced with the kids in mind the way it worked out. Dick Henderson, Al Latell in his dog imitations and Norman and Rio, eccentric dancers, had the juves yelling. Henderson started with his usual vaude routine, but when he lamped the youngsters switched to a flock of English pantomime gags, and had the youngsters working with him. Allan Kane, m. c., had little to do outside of swinging the stick. The Gomez trio, Spanish dancers, in a fast routine of castinet clicking and hoofing, furnished what adult entertainment was evidenced.

Presentation carries the title of "Oh Baby Follies." Doll dance of the line girls and a song about a toy shop alibies the burleycue handle.

Line girls are on three times, doing tambourine, doll and toe routine. Ensembles are well staged and register.

Pit band is on the stage for the entire 30 minutes. Under the direction of Charles Manning in the pit, it played a Thanksgiving overture, "Plymouth Rock." Number finished with a locally recruited choir of 12 singing "Going Home" and Handel's "Largo." Very effective and came near stopping the proceedings. Band is about the best all-around aggregation in town.

Earl Abel at the organ had a tough time getting the mob singing. Too much food in the bags.

Par news clips and Chesterfield's advertising trailer filled the bill. Paramount is still sticking its advance trailers in the middle of the newsreel, which cuts the news down to two clips this week. *Call.*

GRAUMAN'S CHINESE

(Hollywood)

Hollywood, Nov. 25.

Equally as interesting as the highly ballyhooed advent of the new personality picture girl (Marlene Dietrich) was the elaborate Fanchon & Marco prolog which Larry Ceballos staged, bringing back the Chinese to all its glory of the past when elaborate stage presentations were as much an attraction of this atmospheric theatre as the screen spectacle.

So elaborately and picturesquely have F&M put on their "Moorish Melodic Panorama," as it is captioned, that there is some criticism within the Paramount studio that the stage portion nullified the general atmospheric effect of faithfully planting the native locale which Josef von Sternberg attempted to do in "Morocco."

The Paramount picture, especially on the ballyhoo for the German picture girl, Miss Dietrich, almost repeated itself on doing a Chevalier in that once again a foreign screen personality was too much over-sold. Los Angeles, Hollywood, Beverly Hills and environs are generously plastered with billboards heralding the birth of a new star and the $5 customers expected a lot.

General opinion is that the Chinese has a good show generally, both screen and stage—that the picture, while not stupendous or epochal in the Hollywood sense, is good general entertainment.

The stage show looks like $4,000 to $5,000 and costs half. Great break for Paramount on its percentage split for the celluloid through Marco buying up a lot of people reasonably and dovetailing them into a real flash. The twice daily schedule was one reason why a number of people modified their salaries for this engagement.

The entire Moorish panorama is replete with all the mysticism, color and buncombe of the Orient, bringing in an assortment of levitation tricks, cutting-a-woman-in-half basket hoke, fire-eating, whirlwind Arabian dervishes, dancing girls, Moorish instrumentalists, lights, shadows, gay splashes of color, the priest on high in his minaret, etc. It is the priestly call at sundown, as the Moors kneel towards the west at the end of the day, that makes for a pip curtain finale.

The two girl stars of the unit are Marietta, an extraordinary acrobatic dance specialist who was in "Scandals," and who whammed 'em, and Armanda Chirot. Latter is a petite Mexican prima and proved equally distinguished in her opportunities.

The most memorable flash specialist of the presentation is Hadja Ali, an added starter, who does one of those acts where he apparently swallows generous portions of aqua pura, kerosene, etc., and spits out flames of fire which are later extinguished by a human fountain effect created by the gallons of water stored in him.

The Ali Ben Hassan troupe of whirlwind Arabs scored with their

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GRAUMAN'S CHINESE

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fast ground tumbling, especially the be-moustached lightnin' tumbler. Ferdinand and Co. do the levitation specialty. Eva Nightingale handles the basket trick. The Damascus Artists are the street musicians, atmospherically spotted. Gay, Bert and Dare, doing one of those threesome adagio routines, are likewise professional. Ada May Emgard is the snake artiste.

There are 20 girls and 20 male voices for the general background. Entire stage personnel numbers 60 people and the $2,500 cost to the house is a tribute to F&M's smart showmanship and a great break for the general percentage split between the Chinese and Par. In on 70/30 above the house nut.

Georgie Stoll's corking pit direction also rates commendation. He and his trench unionists are in the characteristic costumes of the Foreign Legionnaires.

Marietta makes her entrance on a camel and a donkey is also there, along with the other live-stock contributions towards a realistic Moorish street scene. Presentation runs 30 minutes and is crammed with novelty and nuance, quickly shifting, blending and dovetailing from one highlight to the other.

Larry Ceballos contributed some nifty dance and general staging. Given fuller opportunities than on previous occasions, the stager took full advantage of the possibilities of mixing up the reds and the whites, as in that colorful cape dance routine, thus working in his general atmospheric effects for best returns.

Xavier Cugat's Curtain of Stars still remains for the overture flash. Paramount, Fox and Hearst newsreels followed. Feature was marred twice by projection booth breaks, rather untoward circumstances for such a gala premiere.

Paramount for first time is spending money along with the theatre on its picture, although not doing it for its own houses.

Par also went for a makeshift radio broadcasting studio in the foyer with John P. Medbury, the Hearst columnist—who went heavy on plugging Hearst—doing the announcing on a United Broadcasting hook-up. Medbury got paid for his comedy interpolations which were cued to alternate with his announcements of personalities.

"Variety's" reviewer took advantage of one of those "say a few words" routines by slipping in a plug for "Variety" for which the rag may yet get a bill. *Abel.*

IMPERIAL, TORONTO

Toronto, Nov. 29.

With Chevalier on screen, Arnaut Bros. on stage, and billing announcing Jack Pepper's final week here as m. c., back of house packed with standees tonight (29) with last show well under way.

Arnaut boys still doing the bird teasing act with whistling duo, registering heavily with material they have been using annually in local vaude houses for years. Feathered pantomimes have big following here and had no difficulty in getting over. Novelty turn still fresh and a laugh-getter.

Pepper and this pair share the week's honors, with the kid singing three numbers and three choruses of final song before customers stop applauding. Pepper has been here for five weeks now. Although he was a little uncertain of himself during the first fortnight, Helen Kane's appearance lured him with pep and ginger. M. c.'ing fairly new to this town, but natives beginning to get accustomed to innovation.

Timely stage presentation is presumably a tie-up with opening of hunting season here. Four Carlton Bros. in "two" with quartet in hunting togs doing a tap routine, punctuated with Mahoney falls.

Ballet comes out on full stage with band at back on dais. Girls in salmon chiffon and plumed headdress add flash to an already elaborate and pretentious setting of silver birches, blue sky and sunken garden effects, doing neat formation work notable for precision and discipline. Unbilled girl singles with violin number on toes and registers. She is Lillian Magner, protege of Jack Arthur in the old Uptown days, but girl is not recognized and wins on merit.

Pepper follows with "Never Swat a Fly," nut song drawing laughs. Encores with two. Baby-talk delivery goes over with femmes and calls for three additional choruses, with Pepper getting biggest applause since his first here five weeks ago. Horace (Collar) Lapp, pit band leader, does the piano accompaniment and good-naturedly takes a lot of kidding from the m. c.

Ballet back on stage in a novelty rooster stunt, girls in feathered costumes and masks. Arnauts follow in act lasting 10 minutes. Collet back for finale, girls this time in yellow feathered costumes. Colorful, swift-moving finish with huge cut-out descending on girls and representing them imprisoned in cage.

"Playboy of Paris," feature, and news reel. *Sinclair.*

CHICAGO

Chicago, Nov. 28.

Arthur Brisbane, the humorist, might have walked unsuspectingly into the Chicago theatre at the first show, thinking it was the Board of Trade, and started to write about the day before yesterday. Brisbane might have said:

No doubt, if he were here, Samuel Clemens, popularly known as Mark Twain, would have been pleased to see the outpouring of people who paid their hard-earned money in this time of depression (don't sell your country short!) to see the pictorial presentation of his famous book, "Tom Sawyer," produced by the Paramount-Publix corporation. The motion picture industry continues to make pictures and does not worry itself about Japan's earthquakes, which worry Japan.

Probably the only thing that will keep this beautiful house from establishing a new record high this week will be the number of children (every child deserves the benefits of a thorough education!) who will come in at half price. The bookers were afraid that this picture wouldn't attract the public, but the public makes their own decisions. Years from now when you will be able to fly around the world for $1.20, all this will have been forgotten.

This week's stage show at the Chicago is called "Rushin' Rhythm,' while Russia herself continues to prosper under the present government and sells wheat. Maybe this country ought to sell something. The people themselves care nothing for international bankers, and would probably be just as happy to eat their dinner at somebody else's house.

Heading the show were a couple of actors working, for convenience sake, under the title of Webb and Douglas. Most people won't even take the trouble to remember that the forerunner of this act was Harry Webb's Entertainers. The present act is a rather jerky affair, and may be said to be poorly routined. Opens with cross-fire talk between Milton Douglas and Harry Webb, with Webb in the audience as the gagging stooge. Perhaps it all might just as well have taken place on the stage in full view of the audience, instead of making the greater portion of the house depend solely on their ears. Ears are no laughing matter. Perhaps some day some of our eminent scientists will be able to do away with them. But it won't help matters any. Russia will continue to sell wheat.

Later on in the same act, two girls enter, from nowhere. One clowns, the other dances, and so does Douglas. Webb pulls off some of his old hokum bits, and some children laughed. Germany would probably laugh herself while she proceeds to build 500,000 ton commercial ships that can be converted into fighting cruisers in time of war.

There are two other acts. The Morosco Brothers are a pair of hoofers, opening with a neat semi-drunk comedy dance. Then they do a wooden soldiers bit because of the Russian atmosphere. People probably enjoyed this act, and didn't bother to think of the time when their grandfather had to be satisfied with one nightshirt. People rarely think of progress as associated with nightshirts.

Last act was the Russian Art Trio. They have an idea, but it's too subtle. They are probably better suited for legit Chauve Souris stuff with their quiet burlesque. Their material is not exactly to the tastes of Chicago flappers. Flappers don't realize that Russia continues to sell wheat.

Al Evans is present as master of ceremonies. Evans has progressed nicely since installed here some months ago. He is at ease and more at home with himself and his audience, even managing a few bits of comedy now and then. Evans started out as a pianist, though he sometimes sings. Canaries sing, and you can buy them for a few dollars. People rarely think of such things. Brisbane has to do all that for them.

OLYMPIA, CHICAGO

(NEW)

Chicago, Nov. 26.

"Children—5c."

With this sign the Olympia opened, and the big People's theatre around the corner plastered its front with a sign that read, "Children—5c."

Once more the exhibitors learn that indiscriminate price-cutting gets them nowhere. The Olympia, a small 600-seat house, while the People's seats some 2,000, will find itself steadily losing trade.

Bland Bros., who operate five small spots in the city, own the Olympia. It is one step above the shooting gallery, with cheap seats, tin doors, thin green paint and misspelled names on the marquee. Situated in the heart of the foreign district in the stockyards neighborhood, its only draw is from its price list, which gets 20c top at night, with kids at half that, while mats go for 15c and a nickel. Gala reopening followed a rebuilding brought about by the widening of Ashland Ave., which necessitated slicing about 12 feet off the front of the house. Theatre has been closed since July and reopened to tremendous business, with more kids trying to sneak in through the rear exit doors than were willing to plank down, or had the dough to plank down, at the b.o.

It's going to be tough for the Olympia. There's very little trade in the immediate neighborhood. Natives are all non-English-speaking foreigners who never went to shows, not even in the silent days. Those customers that come in from other districts are going to head for the Schoenstadt's People's, around the corner, where they'll see newer pictures in a more de luxe atmosphere. Olympia's only chance is from the kids, and more of them will sneak in the rear doors than pay at the front.

Other competition for this house is the Crystal to the south and the Boulevard to the north, both running ahead of the Olympia. Opening feature, "Man Trouble" (Fox).

Double features give the house no out, since it is doubtful whether the house could take in enough to get off the nut. And even if the house did go for the double program the big competitor around the corner could give 'em three pictures with their seating capacity.

Both of the Bland boys hold cards in the operators' union. Understood that one of them is up in the booth at the Olympia as a means of cutting down on the expense. It's a sure $125 weekly.

ENRIGHT, PTSBGH.

Pittsburgh, Nov. 28.

A skimpy production, this "Harvest Moon," padded too much with band and chorus, and hardly an attractive Thanksgiving menu. This East Liberty deluxer has been turning out some nifty little stage shows lately, but this one is a let-down, with little or no audience appeal excepting the regular house fixtures, including Dick Powell, m. c.

Nothing to it, and little Dorothy Bushey, back in line again, but who occasionally still steps out for specialties with Powell, stealing whatever there is to steal. This tiny Bushey gal bears watching as a musical personality. Warners would do well to turn a little attention to her development. At $25 or $30 a week, or whatever it is they pay the chorines here, she's got it all over loads of the so-called personality girls they bring in at 10 times that figure. This afternoon the kid finished her number with Powell, hot-footed it for the dressing room after three or four bows to change back into her line costume, and the mob was still pounding their mits.

Powell rang in his band next for couple of numbers, some hoke "Hallelujah" stuff on "Sing Something Simple" getting over. Production number featured Arlene and Norman Selby in nice ballroom dance that looked pretty but didn't mean a thing. Gal almost a dead ringer for Billie Dove and gave a little flash to an ordinary routine.

Ed and Morton Beck and Frank Murphy, latter from band, worked a whiskered blackout with Powell and Miss Bushey that didn't help any, with Beck boys being introduced at conclusion for their own specialty. Something's happened to this team in last couple of years; they're not the sure-fire act they once were, and went cold here. Opened with their old and familiar "Window Washers" song, then into a sour burlesque on how Barrymore would sing a love song to Garbo, closing dramatically though for the first time on high with "Song of the Fool."

Chorus closed with some tan-skin shaking, Selbys coming on for finish.

Picture, "The Truth About Youth" (FN) and Johnny Mitchell's organlog. *Cohen.*

ORPHEUM, CHICAGO

(NEW)

Chicago, Dec. 2.

Within a block and one-half of the world's busiest corner, where it is estimated some 75,000 trod daily, Warner Bros. took a chance recently and cut down the seating capacity of the Orpheum from 730 to 664. The cutting and redecorations cost about $75,000. Also 18 days were lost when the house was dark while all the 18-inch seats were tossed into the alley for 22-inch pews.

Today the house falls in the intimate classification, with all the billing stressing this fact. Once, a few years ago, because of its location and dim lights, the spot was great for couples who never knew the name of the show when they finally ended up in the air outside.

All this has been changed, with the new manager, R. P. Moray, coming from the Highland theatre here to replace Max Slot, who has been promoted to district manager of the Chicago south side. Mr. Moray has all his ushers instructed to watch closely for any hand or strangle hold of couples. Because the theatre is billed as "intimate" doesn't mean everything, is the version of Mr. Moray.

To offset the old days Warner Bros. are slipping first-run attractions into the house. Everything else about the house, including the lighting system, is new. It presents a very pleasing effect, and is one of the State street houses being well patronized, despite the let-down in biz in other like spots.

House works on a grind policy, yet keeps up its aplomb by having all ushers garbed in grade A house uniforms. These ushers can bend as perfectly as any in the Loop, which is a record, as some deluxe houses have ushers whose bows are being studied by visiting diplomats.

Motive of decorations is modern, with all pews well lined. Admission prices run 40 cents until 6 in the evening, then to 50.

HIPPODROME

(Continued from page 43)

problem. After the Bellclair Bros.' interesting acrobatics in the opener, William El Cota gave them some xylophoning and enough listened to pass El Cota moderately. He then chose the suicide route with two encores, both unwarranted. The single billing for this two-act is a new name for an old turn, formerly El Cota and Byrnes. There's no getting out of the small time rut without showmanship, and the two copped encores were anything but.

Bill's most effective youthfulness came early, No. 3, in form of the Gray family. The speedy alternating in singles, pairs, doubles and upward by this clean-cut bunch of kids came in handy in its spot as it would have anywhere on the bill. Of the four girls and two boys, none seems more than 22 or so, with the youngest, a big-eyed kid, apparently around 16. Youth is the backbone of the act and a most helpful setting for the high geared variety work.

Chaz Chase's strictly pantomimic routine had the advantage of hitting all over the house, with nothing more than watchfulness required from the audience. His lighted match and ukulele eating features the unchanged act proper. Chase has finally included something new, a bathtub satire in a wash basket; held it out for the finish and fared better than usual.

Howard and Laurie's production act of blackouts and singing seemed within the popular conception of desirable amusement here. Six people. Laurie's abrupt insertion of a lengthy wop dialect monolog and song single was a blow to continuity. He needed his parody verses on pops to square the staying time. Might be better to spread this around in equal proportion to Jules Howard's comedy playing. Latter is doing his Dutch cop holdover from burlesque and wears the uniform all the way. A musty bedroom blackout does surprisingly well as the finish of an act that held so much singing earlier in the 19 minutes' running. Where they don't go for blackouts, or where this one happens to be a bit too familiar, it's taking a chance at the finish.

Regan was sixth, between Howard-Laurie and Eddie Borden, with Borden deserving of his next-to-closing spot on merit and results. Kluting's Entertainers, canines, among the standards in that line, closed.

During the break between shows the upstairs sleepers stretched and yawned. Turnover seemed small for the number of seats filled. Upstairs crowd was particularly adhesive. Boys up there apparently were sticking for another show—not so much for the show as for more sleep. *Bige.*

STATE

Five acts with "Whoopee" (UA) and Jans and Whalen on top. Vaude end ran fast and smoothly with the Lovejoy Dancers present in this Loew house after at the Palace (RKO) the previous week. Business unusually good Monday matinee, solid downstairs and in the loge section, with the balcony maybe a quarter.

Male comics, who can't find a show that's got any staying power, were next to closing and cleaned as they figured to do. They were preceded by Marshall Montgomery (New Acts), and Helen Lynd, No. 2. Latter is adhering to her former schedule of a couple of songs, a story and one or two imitations. Currently using a Garbo "Anna Christie" interpretation as a finish, calling for much lung power and close enough to salve the peasants.

Fred Sylvester also continues as of yore, although now with three midgets instead of two. It remains an interesting and well paced acrobatic act, wasting too much time in getting under way by trying to mislead the audience. Hand-to-hand stuff is intricate and expert, with Sylvester still using his legs for comedy holds on his diminutive co-workers. Entire trio of midgets take their turn with the understander. Act can play anywhere on its speed, ability and novelty, but would appear to even better advantage if Sylvester, as a cop, would break into that opening dance of the three newsboys and thence into "two" for the acro routine.

Lovejoy outfit closed well enough, the house sticking for the Cantor canned opera.

Pit crew remains one of the best vaude orchestras in the east. *Sid.*

R-K-O UNIT

(Chester, New York)

This unit waits until the finish for its heaviest punch and all of its speed. That came with the Diamond Boys, No. 4, and last, bringing applause into the organ introduction to the feature picture. Up to then things had moved slowly, not without entertainment but minus the pace found in most of the R-K-O road intacts.

Diamond boys, Hughie and the two kids, with a younger brother now brought on to get kicked and slapped at the finish, are working extremely hard in their improved vaude turn. It has become standard and playable any time anywhere through the efforts. At one point, following the most strenuous bit of knocking around, Hughie remarked: "And twice a day." He should be thankful for that. When the two change to three and on the week ends to four, it'll be much tougher, but the Diamonds then won't hit it so hard, nor as long each show.

The two kids do a swing around either side of the stage and on the return crash into each other so hard the illusion is that the proscenium is rocking. Later they catch Hughie in the middle of this center-stage smash. That and the acrobatic dancing cinch the offering, with the songs and "cute" stuff as effective in their way.

Roxy LaRocca had the audience whistling and singing for 14 minutes with his harp playing in the deuce. When they respond they must be enjoying it, and they responded here. But it's always wished that Roxy would play one straight, as he's a harpist above the accompanist class and that sets him off with few others.

Ann Seymour, on third, completed a hit performance with her closing special lyric, stacking up a neat score for a smart single woman before a neighborhood audience, then encored with the tandem bike number with brother Harry. Playing has lent polish to Miss Seymour's routine and never was there anything wrong with her delivery.

Miss Seymour supplied the looks among the women on this show. Five Jewels (New Acts), the opener, is all-femme, but well covered under gold wigs and gowns. They are jugglers.

Pit orchestra went ultra-novel as a flesh trailer for "Check and Double Check" due next week. Pianist and trombone player, in blackface, did a couple minutes of talk, as Amos 'n' Andy. And lousy. But an attempt to be different and interesting at that.

"The Cat Creeps" (U), feature, with about two-thirds in the cold weather Friday night. *Bige.*

86TH STREET

Charlie Foy (New Acts) has dropped the single doing and surrounded himself with a bunch of stooges and two dancing lookers. It's a slam-bang affair with plenty noise. Maybe that's why the kids liked it so much. Either way, good comedy.

Tinova and Baikoff, class dancers, opened the bill with style with three specialties in "full." First ballroom dance, followed by a tango and closes with a ballet-adagio. During the latter the girl took the solo spot for some interpretative ballet work, proving herself an able danseuse. Ralph Peters, assisting, tried hard to be funny with songs and dances but failed.

Sylvia Froos (New Acts) was a pleasing songstress with a nice cycle of songs, well received. Club juggling of the Three Swifts had no trouble. All three are adept with the clubs. Opening, where one chap announces that his partner won't be able to appear and another on to fill in, is somewhat stilted now by overuse.

House doing four a day over the week-end with Amos 'n' Andy's "Check and Double Check" (Radio), which stays all week. House held a crowd for the second show Saturday. Plenty kids.

Pathe Sound News.

SCALA

(BERLIN)

Berlin, Nov. 22.

There likely are not many Berlin people who have not seen and admired Rastelli. His juggling with his loved balls of all sizes and weights are incomparabe. He is here with new tricks but with the same old showmanship.

Then there is the Matray Ballet, with Katta Sterna and Maria Solvig. Ernst Matray's choreography is especially deserving. The accordion player, Dr. Busse, is always welcome and the splendid acrobatics of the Carlo Medini group, as also Little Fred's Dogs, were well received.

A sensational feature is the ladder performance by the musical Charly and his partner. George Dormonde's rides on a one-cycle are utterly comical. Entirely unique is the ventriloquistic by Edgar. There are further James and Fred Watson with sensational experiments. Every act is a success on this present bill.

Variety Bills

NEXT WEEK (DECEMBER 6)
THIS WEEK (NOVEMBER 29)

Numerals in connection with bills below indicate opening day of show, whether full or split week

R-K-O

NEW YORK CITY
Palace (6)
3 Swifts
Ken Murray
Nick Lucas
Benny Rubin
Lulu McConnell
(Two to fill)
(29)
4 Ortons
Harry F Welch
White & Manning
Maxine Lewis
H Carroll Rev
Bora Minnevitch
Ann Codee
Benny Rubin
Chester
1st half (6-9)
Francis & Wally
Allen & Canfield
Jim Burchill Co
Hamilton
1st half (6-9)
Gordon's Dogs
Reed & Dorothy
The Champion
Harrison & Dakin
F X Bushman Jr
Paul Mall
Evelyn Dean Co
2nd half (10-12)
Will Morris
Taylor & Markley
Gus Van
(Four to fill)
2nd half (3-5)
Olvera Bros
Doris Robbins
Abe Reynolds Co

EDDIE STANLEY D. F.
Still directing band Em-seeing, working with girls and getting
PLENTY OF LAUGHS
Next to Closing in "High Speed"
PUBLIX UNIT

Gus Van
(Two to fill)
2nd half (10-12)
Nellie Arnaut
Georgie Price
(Two to fill)
2nd half (3-5)
Cardini
Jean Boydell
Art Frank Co
Coliseum
1st half (6-9)
B Cooper Co
Stanelli & Douglas
Millard & Marlin
Nan Halperin
Glenn & Jenkins
2nd half (10-12)
Galla-Rini & Sis
Jed Dooley Co
(Three to fill)
2nd half (3-5)
Nellie Arnaut Co
Foster Fagan & Co
Owen McGivney
Ken Murray
81st St.
1st half (6-9)
L Osborne & Chico
Frank Richardson
(Two to fill)
2nd half (10-12)
Evelyn Dean Co
Jos Regan
4 Ortons
(One to fill)
2nd half (3-5)
Helen Brown Co
Keo Taki & Yoki
Tom & R Romaine
Georgie Price
86th St.
1st half (6-9)
Doris Robbins
Bob Hope
Roye & Maye
Runaway 4
2nd half (10-12)
Betty Cooper Co
Ruth Etting
(Two to fill)
2nd half (3-5)
Kanazaya Japs
Kennedy Sis
Eddie Pardo
Frank & M Britton
58th St.
1st half (6-9)
Don Valero Co
Foster Welch
Dalton & Craig
Rhyme & Reason
(Three to fill)
Hippodrome (6)
Frank Wilson
Keo Taki & Yoki
Cadette 6
Kane & Ellis
Bert Nagle Co
Sybil Vane
(29)
Belleclaire Bros
El Cota & Byrne
Gray Fam
Chaz Chase
H Lavrie Co
Joseph Regan Co
Eddie Borden
Jefferson
1st half (6-9)
Paul Kodak
Cook Sis
Miller & Mack
Brown & LaVelle
Jack Sydney Co
Moes & Frye
6 Galenos
2nd half (10-12)
Revue Unusual
Harry F Welch
Harry Holman Co
Regay & Donahue
Tom O'Shanter G's
Bob Murphy
Gilbert Bros
2nd half (3-5)
E Philmore Co
Harrison & Darkin
Tom Monahan Co
Klein Bros
Freddie Bernard Co
Harry Burns Co
Gym Jam Co
Royal
1st half (6-9)
DeKos Bros
Fumi & Tayi
Bloom & Sher
Walsh & Ellis
Alexanderia & Ol'n
Revue Unusual
2nd half (10-12)
Lawton
Della Moreno
Roy D'Arcy Co
The Champions
Henry Bergman
Black Sheep
2nd half (3-5)
Jas Evans Co
Ashley Paige
Billy Kelly Co
Cole & Snyder

THANKS TO
PHIL BLOOM
HARRY SAVOY
OPENS ON
Fanchon & Marco Tour
Dir: LEDDY & SMITH

Jean Hackett Co
Bud Harris
2nd half (10-12)
Ted Lorraine Co
Reed & Duthers
Billy Kelly Co
Pall Mall
Gwynne Co
2nd half (3-5)
6 Galenos
Reed & Dorothy
Dave Vine
Guirnan & Marg'ite
Fordham
1st half (6-9)
Gilbert Bros
Ruth Etting
Hal Neiman
(Two to fill)
2nd half (10-12)
Bob Hope
Lane Osborne & Ch
Ann Codee
(Two to fill)
2nd half (3-5)
Jack Sidney Co
Leon Navarro
Davis & Darnell
3 Swifts
Franklin
1st half (6-9)
Sig Franz Tr
Rah Rah Girls
Cahill & Romaine
Ada Gordon Co
Sam Hearn
F Whitney Co
2nd half (10-12)
Basil Lewis Co
Randall & West
Madeline Patrice
Lamarr & Boyce
Frank & M Britton
2nd half (3-5)
B & L Gillette
Bernie & Lawley
H & F Usher
Stepping Stars
BROOKLYN
Albee (6)
A Robbins
Watson Sis
(Three to fill)
(29)
Gordon's Dogs
Vanessi
Glenn & Jenkins
Frances White
Runaway 4
Flushing
1st half (6-9)
Roth & Shay
Jed Dooley Co
(Three to fill)
2nd half (10-12)
Mills & Bobby
Nan Halperin
Runaway 4
(Two to fill)
2nd half (3-5)
Gilbert Bros
Donahue & Breen
Lulu McConnell
A Robbins
Lane Osborne & Ch
Kenmore
1st half (6-9)
Jack Randall Co
Grace & M Eline
Jos Regan
4 Ortons
2nd half (10-12)
Hal Neiman
Cab Calloway Co
(Two to fill)
2nd half (3-5)
Vernon Rathburn
Fritz & J Hubert
Morton Downey
Maurry King Co
Madison
1st half (6-9)
Neille Arnaut
Tom & R Romaine
Georgie Price
2nd half (10-12)
Belclaire Bros
Grace & M Eline
Frank Richardson
2nd half (3-5)
Edith Karin Co
Roy Cropper
Teck Murdock Co
Roy Cummings
AKRON, OHIO
Palace (6)
Olympia P Winners
Murray & Allen
Jane & Kath Lee
Al K Hall
(29)
Tracey & Hay
Pat Henning Co
Clifford & Marion
Liazeed & Demnati
ATLANTA, GA.
Keith's (6)
Stevens Br & Nelson
Edith Bow
Weaver Br
Home Folks
(29)
Bob Ripa
Reynolds & White
R-K-O Discoveries
Sylvia Clark
HOUSTON
Keith's (6)
Dance Fables
Preisler & Klaiss
Venita Gould
Bobby Pincus Co
4 Haas Bros
(29)
A Wycoff Co
Dalton & Craig
Ruth Etting
Joe Termini
Ben Tahar Tr
BUFFALO
Hippodrome (6)
The Deteregoes
Bobby Folsom
Michon Bros
Crockett's M't'neers
Barry & Whitledge
(29)
The Florenis
Donovan Sis & B'p
Earl Faber Co
D Appolon Co
CEDAR RPDS., IA.
Iowa
1st half (7-9)
Monroe Bros
L M Ames & Co
Tillis & Larue
2nd half (10-13)
Dezso Retter
(Two to fill)
CHARLOTTE, N. C.
Keith's (6)
Bob Ripa
Reynolds & White
R-K-O Discoveries
Sylvia Clark
(29)
Chappelle & Ch'lt'n
Mills & Bobby
Lights & Shadows
Bob Murphy
CHICAGO
Palace (6)
The Dakotas
Scott Saunders
Tom Patricola Co
Kuz'tzoff Nicolina 3
C Foy & Cousins
(29)
Stanley Twins
Galli Rini & Sis
Moran & Mack
Evans & Mayer
Gaudsmiths
CLEVELAND
Palace (6)
Gaudsmiths
Evans & Mayer
Danny Duncan Co
Eddie Cantor
(29)
Zastro & White
Hickey Bros
Franklyn Ardell
Gus Van
Carl Freed Co
105th (6)
Kikutas Japs
Melino & Davis
Gallo & P Tisen
Joe Browning
(29)
Olympia P Winners
Murray & Allen
Jane & Kath Lee
Al K Hall
CINCINNATI, O.
Keith's (6)
Wilson Kepple & B
Whitey & Ed Ford
Zelda Santley Co
Jack Pearl Co
(29)
Con Colleano
Scott Saunders
Tom Patricola Co
Kuz'tzoff Nicolina 3
Puck & White
DALLAS, TEXAS
Keith's (6)
Achilles & Newman
Don Galvan
The Berkoffs
Pop Cameron Co
(29)
Luster Bros
Burke & Durkin
Milton Berle
DAVENPORT, IA.
Capitol
1st half (7-9)
Sallardo 3
(Two to fill)
2nd half (10-13)
Monroe Bros
L M Ames & Co
Tillis & Larue
DES MOINES, IA.
Orpheum (7)
Olson & Johnson
DETROIT, MICH.
Hollywood
1st half (7-10)
Revel Bros & Red
Peggy Eames
Goody Oro & Smith
FT. WORTH, TEX.
Keith's (6)
La Belle Pola
Evans & Wolf
Maddox & Clark
Sig Friscoe
(29)
Achilles & Newman
Don Galvan
The Berkoffs
Pop Cameron Co
G. RAPIDS, MICH.
Regent
1st half (7-9)
Arthur Ward
Jarvis & Harrison
Harry Holmes
(One to fill)
2nd half (10-13)
Nash & Fately
Aunt Jemina
(Two to fill)
HOUSTON, TEX.
Keith's (6)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
(29)
Harriman Swan & L
Chesleigh & Gibbs
Milo
C Withers Co
IN'NAPOLIS, IND.
Lyric (6)
The Deviners
Ned Haverly
Cardiff & Wales
Dance Aristocrats
Rae Samuels
H Nawrot & Boys
KANSAS CITY
Mainstreet (6)
Sandy Lang Co
Honey Boys
Randall & Watson
Bob Robison
(29)
Dezzo Retter
Carleton & Bel'ew
Count Bernivici Co
LINCOLN, NEB.
Stuart (8)
Broadus Erle
Sidney Page & Co
LOS ANGELES
R-K-O (6)
Meyers Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
(29)
Archie & G Falis
Rome & Dunn
Vercelle Sis
Joe Marks
MADISON, WIS.
Orpheum
1st half (7-9)
W Higgie & Girls
Jack North
(One to fill)
2nd half (10-13)
Baby Rose Marie
Russell & Marconi
(One to fill)
MEMPHIS, TENN.
Orpheum (5)
Haras & Wallace
Cha'b'lain & Earle
Aalbu Sis & Carter
(One to fill)
MILWAUK'E, WIS.
Riverside (6)
Rudell & Dunegan
A Pritchard & Boys
Johnny Burke
Rubio Sis
(One to fill)
MT. VERNON
1st half (6-9)
A Kaufman Girls
D't'rs & Norman Br
Ch'b'lain & Earle
Chas Melson
2nd half (10-12)
(To fill)
2nd half (3-5)
A Kaufman Ens
Gracie Barry
Irving O'Dunne
Brian McDonalf
NEWARK
Keith's (6)
Foster Fagan & C
Maxine Lewis
Harry Carroll Rev
(Two to fill)
(29)
Chaney & Fox
Mills & Shea
Bobby Jarvis
Anger & Fair
Nick Lucas
N. ORLEANS, LA.
Keith's (6)
Harriman Swan & L
Chesleigh & Gibbs
Milo
C Withers Co
(29)
Smith & Rogers
Walter Walters
Scooter Lowry
Roxy's Co
OAKLAND, CAL.
Orpheum (6)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
(29)
Meyers, Lubow & R
Raymond Baird
Loring Smith Co
Roy Sedley
OKLA. CY., OKLA.
Keith's (6)
A & Sonny Lamont
Fleurette Jeoffrie
Casa & Lehn
Ward & Van
(29)
La Belle Pola
Evans & Wolf
Maddox & Clark
Sig Friscoe
OMAHA, NEB.
Orpheum (6)
4 Peaches & J
Johnny Hyman
Joe Howard Co
McLallen & Sarah
(29)
Sandy Lang
Honey Boys
Randall & Watson
Bob Robison
PATERSON, N. J.
Keith's
1st half (6-9)
Lucille Sis
M Wilkens Co
Allen & Canfield
F & Milt Britton
2nd half (10-12)
Gracie Barry
Tom & R Romaine
Cole & Snyder
Chaney & Fox
2nd half (3-5)
4 Haas Bros
Geraldine & Jo
Sybil Vane
Marty May
12 O'Clock Rev
PORTLAND, ORE.
Orpheum (6)
Harum & Scarum
Ruth Ford
The Ingenues
(29)
Worthy & Th'pson
Jack Usher
Peter Higgins
Colleano Fam
ROCHESTER, N. J.
Palace (6)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
(29)
Kikutas Japs
Melino & Davis
Gallo & Tisen
Joe Browning
ROCKFORD, ILL.
Palace
1st half (7-9)
I Vermillion & Co
Lassiter Bros
Prince Ali
(One to fill)
2nd half (10-13)
W Higgie & Girls
Jack North
(Two to fill)
SALT LAKE, UTAH
Orpheum (6)
Paul Remos
Danny Small Co
Joe Young
Bomby Co
(29)
4 Peaches & J
Johnny Hyman
Joe Howard Co
McLallen & Sarah
S. ANTONIO, TEX.
Keith's (6)
Luster Bros
Burke & Durkin
Milton Berle
(29)
Elizabeth Morgan
Ted & Al Waldman
Yorke & Marks
Pepito
SAN FRANCISCO
Golden Gate (6)
Ralph Olsen
Jack Major
Norton & Haley
Purple East
(29)
Ford & Price
Don Zelaya
Keller Sis & Lynch
Buster & J West
SCH'N'CT'DY, N. Y.
Keith's
1st half (6-9)
Tinova & Baikoff
Maker & Redford
Leon Navarre
Rhyme & Reason
2nd half (10-12)
Lucky Boys
Maker & Redford
Eddie Borden Co
(One to fill)
2nd half (3-5)
Enos Frazier
Kane & Ellis
Marion Sunshine
Bert Nagle Co
SEATTLE, WASH.
New Orpheum (6)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
(29)
Harum & Scarum
Ruth Ford
The Ingenues
SIOUX CITY, IA.
Orpheum
1st half (6-8)
Stanley Br & Attr'e
Jules & J Walton
(Two to fill)
SO. BEND, IND.
Palace
1st half (7-9)
Russell & Marconi
Liazeed & D'ati Co
(29)
Falls, Reading & B
Wilton Sis
Wilton & Weber
Jarvis & Harrison
Johnny Burke
TORONTO, CAN.
Imperial (6)
The Florenis
Donovan Sis & B'p
Earl Faber Co
Dave Appolon Co
(29)
Hunter & Monte
Tyler Mason
Melodies of Y'day
Burns & Allen
6 Lucky Boys
TRENTON, N. J.
Keith's (6)
Olvera Bros
Smith & Hart
Teck Murdock Co
Geraldine & Joe
(29)
Gwynne Co
Cook Sis
Jim McWilliams
M Wilkens Co
TROY, N. Y.
Keith's
1st half (6-9)
Silverfreed 4
Maker & Redford
Eddie Borden Co
(One to fill)
2nd half (10-12)
Tinova & Baikoff
Lane & Harper
Leon Navarre
Rhyme & Reason
2nd half (3-5)
Samaroff & Sonia
Smith & Hart
Cab Calloway Co
UNION CITY, N. J.
Keith's
1st half (6-9)
Samaroff & Sonia
Four of A Kind
Ardine & Tyrell
2nd half (10-12)
6 Galenos
Violet Carlson
Norwood & Hall
Larry Rich Co
2nd half (3-5)
Linfield Tr
June Darling
Bud Harris
Babe Egan Co
VANCOUVER, B. C.
Keith's (6)
Wilfred DuBois
Lubin Larry & An'e
An Impromptu Rev
Hal Jerome
(29)
Chris Charlton
Rita Gould
N Lockford Co
Britt Wood
WHITE PLAINS
Keith's
1st half (6-9)
Joe Termini
(Others to fill)
2nd half (10-12)
Louis Luigone
(Others to fill)
2nd half (3-5)
(To fill)
WINNIPEG, CAN.
Keith's (6)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
(29)
McCann Sis

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
This Week: Northlane & Ward; Joseph Dolan.

Baby Rose Marie
(Two to fill)
2nd half (10-13)
Arthur Ward
6 Gay Gordons
Harry Holmes
(One to fill)
ST. PAUL, MINN.
Orpheum (6)
Hap Hazzard
Frank DeVoe
Joe Besser Co
Ross Wyse Jr
(29)
The Agemos
Victor Oliver
Irving Edwards
20th Century Rev
SYRACUSE
Keith's (6)
Cardini
Jean Boydell
Art Frank Co
(29)
5 Jewels
Roxy LaRocca
Ann Seymour
Diamond Boys
TOLEDO, OHIO
Keith's (6)
Tracey & Hay
Clifford & Marion
Gene Austin
Pat Henning
Les Gellis
Gloria Foy
Lang & Haley
YONKERS, N. Y.
Keith's (6)
1st half (6-9)
Will Morris
G Fredericks Co
Henry Bergman
Black Sheep
2nd half (10-12)
Furman, Sh'k'y & L
F X Bushman Jr
Jean Hackett Co
R Huling & Seal
2nd half (3-5)
Tempest & D'ck'son
The Champion
Bob Hope
Dancing Man'quins
Ashley Paige
YOUNGSTOWN, O.
Keith's (6)
Van Horn & Inez
Burns & Kissen
Anger & Fair
Zastro & White
Jim McWilliams
(29)
The Dakotas
Marie DeComo
Frank Gaby
The Deteregoes
Michon Bros

Loew

NEW YORK CITY
Boulevard (6)
N T G's Rev
Capitol (6)
Dave Schooler
Walter Dare Wahl
Jules Bledsoe
Ivan Triesault
Hal Le Roy
Little Charlie
Lincoln Sq.
1st half (6-9)
Hashi & Osai
3 Shades Blue
Harris & Bisland
Foley & La Tour
Rodeo Co
2d half (10-12)
Ora Co
4 Singapores
Marsh & Archer
Marcus Sis
Carlton Bros
Jack Conway Co
National
1st half (6-9)
Max Co
King & Burnet
Marsh & Arthur
World Cruise
G & E Parks
2d half (10-12)
Allan Reno
Foley & La Tour
6 De Cardos
Going Straight
Murphy Bros Co
Orpheum
1st half (6-9)
Great Yacopis
Billy Kelly Co
Clifford & Gresham
Magic Fountain
Jack Haush Co
2d half (10-12)
The Duponts
Beck & Stone
In Pullman Car
Flo Lewis Co
Md Collegians
Paradise (6)
Bert Frohman
Barto & Mann
Berke & Barte
Trini Varella
Anita & Margo
Jones Preble
State (6)
Royal Uyena Japs
Coscia & Verdi
Marty May Co
A Friedland's Rev
Wally Sharples Co
BROOKLYN
Gates Ave.
1st half (6-9)
The Duponts
Jerome Mann
Lewis & Ames
Luis Russell Co
2d half (10-12)
Hashi & Osai
Jack Housh Co
Bill Halligan Co
Drohan & Dupre
Hanlon & Zambini
46th St.
1st half (6-9)
Sugar Marcel Co
Page & Klass
Herbert Faye Co
Edith Karen Co
Sully & Harrington
2d half (10-12)
Rector & Doreen
Murray & Irwin
Goss & Barrows
Stewart & Lash
Cavaliers
Metropolitan (6)
Gruber's Oddities
Fiorrie La Vere Co
Jans & Whalen
(Two to fill)

Picture Theatres

NEW YORK CITY
Capitol (28)
"Mexicana"
Barto & Mann
Berke & Barte
Trini Varella
Anita & Margo
Jimmy Cavanaugh
Dave Schooler
"Min & Bil"
Paramount (28)
"Fountains of Mel"
Stanley Smith
Leo Reisman
Brems Fitz Co
M Macquarrie Co
Darlene Walders
Gladys St John
Al Foster Girls
"Fast & Loose"
Roxy (28)
"Gypsy Dancer"
Patricia Bowman
Leonide Massine
Celia Branz
S Portopovitch
Mildred Byram
Virginia Fenwick
Iven & Flynn
"Lightnin'"
BROOKLYN
Fox (28)
'H'wood Collegians'
It Boys
Guy Buck
Dorothy Cooker
"Oh For A Man"
Paramount (28)
"On With Dance"
Erner & Fisher
Gus & Will
Ex Matdeetova
"Feet First"
CHICAGO, ILL.
Chicago (28)
"Russian Rhythm"
Fid Gordon
Morosco Bros
Russian Art 3
Lambert Ballet
"Tom Sawyer"
Oriental (28)
"Hello Paree"
B Meroff Bd
Senator F Murphy
Nell Kelly
Samuels Bros
A Rasch Ballet
"River's End"
Paradise (5)
"Melody Menu"
Al Kvale Bd
Hyde & Burrell
Helen Manning
Laypo & Lee
Lambert Pallet
"Her Wedding N't"
Tivoli (5)
"Farmyard Frol's"
F Masters Bd
Williams & Delaney
Connie Mitchell
O'Connor Family
Lambert Ballet
"Her Wedding N't"
Uptown (5)
"Russian Rhythm"
Mark Fisher Bd
Fid Gordon
Morosco Bros
Russian Art 3
Lambert Ballet
"Her Wedding N't"
BOSTON
Keith-Albee (29)
Ruth Etting
Joe Termini
"Silver Horde"
BUFFALO
Buffalo (29)
"Jewels"
Buddy Rogers
Al Mitchel
Ross & Edwards
"Tom Sawyer"
Hippodrome (29)
Dave Apollon
Danzi Goodel
Agnes & Adeline
Donovan Girls & B
Earl Faber Co
'Girl of Gold' West'
CLEVELAND
State (29)
"Oh Teacher"
Paul Ash
Johnny Perkins
Peggy Bernier
June Worth
Taps Miller
Rapp Sis
Milton Watson
Mickey Katz
Jack Marshall
"Oh For A Man"
DETROIT
Fisher (29)
"Oh Uncle"
Bob Nolan
Havels
"Tom Sawyer"
Fox (29)
"Wild & Wooley"
Kirk Lawrence
Hart's Krazy Kats
Bud Carell
Aussie & Czech
Ray Angwin
Bud Murray Co
"Lightnin'"
Michigan (29)
Ted Lewis
Eleanor Brooks
Snowball Whittier
"Fast & Loose"
MINNEAPOLIS
Minnesota (6)
"Hello Paree"
Senator F Murphy
Nell Kelly
Samuels Bros
A Rasch Ballet
NEW HAVEN
Fox-Poli (29)
"Cadets" U
Barney Rapp
Born & Lawrence
Johnny Dunn
Millee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ens
"Min & Bill"
PHILADELPHIA
Earle (29)
"Melody Makers"
Jay Mills
A & Louise Carr
E & Martin Beck
Earl Rockets
Milton Slosser
"Silver Horde"
Mastbaum (29)
"Smile A While"
Teddy Joyce
Ben Blue Co
Ferry Corwey
Summers & Hunt
Kaye & Sayre
Johnny Bryant
"Min & Bill"
PITTSBURGH
Enright (29)
"Harvest Moon"
Ed & Morton Beck
A & N Selby
Dick Powell
"Truth About W"
Penn (29)
"Nightingale Mel"
Dodge Sis
"Hells Angels"
Stanley (29)
"Masquerade"
Eddie Quillan
Ed Lowry
"Big Money"
PROVIDENCE
Fays (29)
Leavitt & L'ckwood
Winchester & Ross
7 Nelsons
Powers & Dawson
Gates & Claire
"The Dancers"
Pitkin
1st half (6-9)
Harry Herschfield
Cab Calloway Co
Maximo
McGrath L & O'D
(One to fill)
2d half (10-13)
Joe & Willie Hale
Sugar Marcel Co
Harry Herschfield
Lights and Sh'd'ws
(One to fill)
Valencia (6)
Bobby Gillette
Phyllis Rae 8
Hal Sherman
Trado Twins
BALTIMORE, MD.
Loew's (6)
Wesley Eddy
Serge Flash
Jay C Flippen
Fay Brady
June Carr
Danny & Eddie
BAY RIDGE, L. I.
Loew's
1st half (6-9)
Mae Questelle Co
Meehan's Canines
Marcus Sis
Carlton Bros
Lytell & Fant
2d half (10-12)
Kay Hamlin & Kay
King & Burnet
G & E Parks
Bob La Salle Co
Christianson Bros
BOSTON
Loew's (6)
Hubert Dyer Co
Raymond Wilbert
Carney & Jean
Chinese Whoopee R
John Quinlan Co
CLEVELAND, O.
Granada (6)
Paul Ash
Johnny Perkins
Bernier & Watson
Pasqualli Bros
COLUMBUS, O.
Loew's (6)
Dodge Twins Co
Du Val 4
Walter Nillson
HOUSTON, TEX.
Loew's (6)
3 Lordens
Ketch & Wilma
Collins & Petersen
B & R Gorman Rev
JERS'Y CITY, N.J.
Loew's (6)
Ray Teale
Buck & Bubbles
3 Queens
Franklyn D'Amore
MEMPHIS, TENN.
Loew's (6)
Franklyn & Royce
Flagg & White
Mae Usher
14 Bricktops
MONTREAL, CAN.
Loew's (6)
Crystal 3
Julia Kelety
O'Neil & Manners
Bert Gordon Co
Stepanoff Co
NEWARK, N. J.
Loew's (6)
4 Polos
3 Rhythm Dancers
M Montgomery Co
Josephine Harmon
Tommy Christian
N. ORLEANS, LA.
Loew's (6)
Van De Velde Tr
Fields & Georgie
Oscar Lorraine
Dave Mallen Co
PITTSBURGH
Loew's (6)
Ted Claire
Mitchell & Durant
Virginia Bacon
Ann Greenway
Allen & Kent
W'SHINGT'N, D. C.
Loew's (6)
Allan Rogers
Trixie Friganza
Gomez & Winona
Medisca & Michael
YONKERS, N. Y.
Loew's
1st half (6-9)
De Cardos
2 Gobs
In a Pullman Car
Sax-o-Peal Girls
2d half (10-12)
Gaynor & Byron
Gifford & Gresham
Lewis & Ames
Dillon & Parker Rv

Fanchon & Marco

NEW YORK CITY
Academy of Music
1st half (5-8)
Hollyw'd Collegians
Dorothy Crooker
Guy Buck
Audubon
Hollyw'd Collegians
Dorothy Crooker
Guy Buck
ATLANTA, GA.
Fox (5)
Rose Garden I
Red Donahue & U
Harold Stanton
Rio & Lunny
3 Jacks & Queen
Helen Petch
Aerial Girls
BRIDGEPORT, CT.
Fox-Poli (5)
Cadets Idea
Born & Lawrence
Johnny Dunn
Milee Sis
Rognan & Trigger
Mabel & Marcia
Wallin & Barnes
Sunkist Ens
BROOKLYN, N. Y.
Fox (5)
Country Club Idea
Masters & Grayce
McGrath & Deeds
Rae Samuels
Leonora Coro
Frank Elmer
Sunkist Beauties
BUTTE, MONT.
Fox
1st half (5-7)
"New Yorker" U
Muriel Stryker
Whitey Roberts
Marjorie Burke
Harry Vernon
May Packer
Sunkist Beauties
DETROIT, MICH.
Fox (5)
Modes of H'lyw'd I
Sylvia Shore
Helen Moore
Haline Francis
Danny Joy
Harry Smirl
12 Unison Steppers
H'lyw'd Studio G'ls
FRESNO, CALIF.
Wilson
1st half (4-6)
"Espanola" I
Daisey W'n'r Horse
J & H Griffith
Harold Stanton
Rio & Lunny
3 Jacks & Queen
Helen Petch
Aerial Girls
Sunkist Ens
HARTFORD, CT.
Capitol (5)
Green Devil Idea
Peg Leg Bates
Bobby Gilbert
Hy Meyer
Madeline Du Val
C Torney Girls
PHIL'D'PHIA, PA.
Fox (5)
Seeing Double Idea
C & C Stroud
Miller Twins
The Twins
Elca
St John
Clute
Falla
Nolay
Holly
Parker
Maltby
PORTLAND, ORE.
Broadway (4)
"U S Res Bd" U
Chief Shannatonna
Brengk's Golden H
Bella Donna
SALEM, WASH.
Capitol
1st half (6-7)
'Enchanted G'd'n" I
Jue Fong
Meyakoas
Sanima Co
Jack Lester
Sensational Togo
Sunkist Beauties
SAN BERDO, CAL.
California
1st half (4-7)
"Icy Hot" U
SAN DIEGO, CAL.
Fox (4)
"The Dance" U
Fay Adler
Ted Bradford
Sunkist Ens
SAN FRANCISCO
Fox (5)
"Seasons" U
Frank Melino Co.

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Miles & Kover
Harvey Karels
Rita Lane
Mel Elwood
H'lyw'd Studio Girls
HOLLYW'D, CAL.
Pantages (4)
"M'nlight R'v'ls" U
3 Melvin Bros
Arnold Grazer
Geo Broadhurst
Sunkist Ens
JOPLIN, MO.
Fox
1st half (7-9)
"Rhythm-a-tic" U
Harry Kahane
Georgia Lane
Jean MacDonald
Joe Rose
L'G BEACH, CAL.
West Coast
1st half (4-7)
"Society Circus" U
Tabor & Greene
Harris Twins
Betty Mooney
Woodley Ponies
Sunkist Ens
LOS ANGELES
Loew's State (4)
"Serenades" U
Everett Sanders Co
The Romeros
Sunkist Ens
LOUISVILLE, KY.
National (5)
B'way Venuses I
Mel Klee
Eva Mandell
Dorothy Neville
Wells & Winthrop
Danny Beck
B'way Venus Co
MILW'KEE, WIS.
Wisconsin (5)
Southern Idea
Hatt & Herman
Jimmy Lyons
"Hot Chocolate"
Helen Warner
16 Tinies
NEW HAVEN, CT.
Palace (5)
Idea in Blue
Renoff & Renova
Mitzi Mayfair
Webster & Marino
Bob Brandies
Paul Russell
Sunkist Beauties
Lottie Loder
Ada Broadbent
Mack Bissett Co
SAN JOSE, CALIF.
California
2d half (7-10)
"Espanola" U
Daisey W'n'r Horse
J & H Griffith
Harold Stanton
Rio & Lunny
3 Jacks & Queen
Helen Petch
Aerial Girls
Sunkist Ens
SEATTLE, WASH.
5th Ave. (4)
"Fount' Youth" U
Lottie Mayer
Baryon & Young
Frank Stever
B & J Crosby
Ed Chaney
SP'GFIELD, MASS.
Fox-Poli (5)
Gems & Jams I
J & J McKenna
Will Cowan
Nee Wong
Maxine Evelyn
Jim Penman
Franklin & Astell
Sunkist Beauties
ST. LOUIS, MO.
Fox (5)
Rhythm-a-Tic Idea
Harry Kahne
G Lane Dancers
Jean MacDonald
Joe Rose
TACOMA, WASH.
Broadway (4)
"Doll Follies" U
Les Klicks
LaSalle & Mack
Ramon & Virginia
Bebe Sherman
Ray Loomis Co
WASH'GTON, D. C.
Fox (5)
Romance Idea
Castleton & Mack
Myrtle Gordon
F & Ollie Walters
Robert Cloy
Mary Price
3 Brick Tops
M Bissett Dancers
W'C'STER, MASS.
Palace (5)
V Herbert I

For a
BROADWAY REVUE
Also a
SMART SUPPER
Club
LEDDY & SMITH
Suggest
JACK POWELL

N'GARA F'LS, N.Y.
Strand (5)
Wild & Woolly I
Kirk & Lawrence
Hart's Krazy Kats
Bud Carell
Aussie & Czech
Ray Angwin
Bud Murray Girls
OAKLAND, CAL.
Oakland (5)
'W'y B'ck When' U
Bennett Bros
Emperors of H'y
Buddy Howe
Walter Powell
Electric Duo
V Herbert 4
E Belcher Dancers
YAKIMA, WASH.
Capitol
1st half (6-7)
"On the Set" U
Rose Valvda
Marion Bellett
Gil Lamb
Delara & Lolita
Brown & Villa
C Torney Girls

London

Week Dec. 1

FINSBURY PARK
Empire
Harry Lauder
3 Matas
Mile Levanda
Norman Carroll
D & E Adaire
Burr & Hope
Hippodrome
Sons o' Guns
NEW CROSS
Empire
Naughton & Gold
The Green Sis
De Suters
Robb Wilton
Kimberly & Page
D'Alba
Sylvestre
STRATFORD
Empire
Show Life

PROVINCIAL

CARDIFF
Empire
Gracie Fields
The Prontos
Fields & Rossini
Harold Walden
Auntie
Laurel Bros
Tommy Fields
EDINBURGH
Empire
Will Hay

(Continued on page 71)

COAST'S S. A. REVERENDS

Collegians' Debunking Trend Being Applied to Their Flair for Nite Life

The raccoon-coated college youth who in previous years stormed the night clubs along Broadway, especially following big football games, have been giving the gay spots a wide berth this fall. The collegians are either practising economy or are getting smaller allowances from home. Some of this trade, however, has shifted to the class speaks.

College boys who step out to the class dance spots these days are usually in evening dress and invariably accompanied by girls. They make several of the class clubs in small groups each week, particularly laying off the rah-rah stuff.

In former years the boys had a habit of travelling stag in gangs of 10 or more and often proved difficult to control. Never big spenders, the campus kids were always ready to fight. Some of the boys usually made a practise of trying to cut in on a stranger's girl, which invariably started a general rumpus.

But it's different now. Nite club operators have found that the collegiate boy is now as well behaved as the racketeer, who is the most quiet and least conspicuous customer to be found in the Broadway spots.

WHITEHEAD MUST TELL WHO, WHEN AND WHAT

Joseph B. Whitehead, Coca-Cola heir, sued by Annette Bracey of 77 Park avenue for breach of promise of marriage, damaging Annette $500,000 in her own estimation, must give full names, addresses and other information concerning other men he claims were her boy friends, by a decision of the N. Y. Appellate Division granting her application to make Whitehead be a little more specific.

In his answer, Whitehead, not unknown to Broadway as a spender, and who was married last February to some one else, said he dropped Annette because she had been untrue to him. When asked for particulars he offered a number of initials, apparently because he didn't want to annoy any old friends. The names, dates, etc., which Whitehead must furnish, relate to the following:

With "F. F." in his apartment at Palm Beach and 383 Park avenue.

"M. F." at the Hotel Barclay.

Visits to "C. W."

Stayed out with "Capt. H."

Affairs with "McD."

With "P. P." at Sands Point, L. I.

It is understood that persons with these initials who knew Annette are not too happy over the court's order, while others without them are awaiting the filing of full details with some interest.

Ban Sing Sing Show As Disorder Penalty

Ossining, Dec. 2.

Despite the fact that the title "Little Jesse James" had been selected for the annual show given by the inmates of Sing Sing prison, a date in December chosen for its presentation, the cast picked and rehearsals begun, Warden Lewis E. Lawes issued an order prohibiting the performance. This is the first time in 12 years that the prisoners have not given the show. The action of the warden, it is said, is made as a penalty due to the spirit of mutiny among the prisoners which has manifested itself in outbreaks recently.

The number of motion picture shows in the prison was cut from seven to two a week, several months ago.

John Steinberg left Sunday for Miami Beach, where he and Christo will again operate the Roman Pools Casino this season. Tommy Guinan is reported having a piece of the club.

Silver's Silver Voice Gets Bird by Tenants And Year's Probation

Herman Silver, 19, of 618 West 177th street, who has a penchant for singing and an ambition to become a film star, was placed on one year's probation in West Side Court by Magistrate Renaud. Silver was found guilty of disorderly conduct.

Silver, accompanied by a companion, went to the yard of a 16-story apartment, 175 West 79th street. Removing his hat, Silver began to sing. His companion did nothing but advise him. Soon almost every window in the apartment was raised.

No money was forthcoming. Silver said he sought none. But many women pleaded for Silver and his chum to go and sing elsewhere. The tenants were happy when they saw the pair leaving. Silver soon returned with his manager and began to sing "Roll, Rolling Along."

Again the windows were opened and angry voices ordered Silver to beat it. Silver was the offended one. He kept right on with his song. Tenants hurrled for missiles. One occupant told Silver his wife was very ill and might die if he didn't cease.

Cop Gets Him

Silver was hurt. He made an angry retort. Word was phoned to the West 68th street station. Patrolman William Stolba saw Silver and his companion fleeing. Stolba caught Silver. The mentor escaped.

"Your Honor, I am a good singer. My voice was a little off. I was not seeking money when I went to the yard to sing. My ambition is to go to Hollywood.

"Movie actors must have good voices and also sing. And I am a good singer. I meant no harm, nor did I intend to disturb anyone," the singer said.

Magistrate Renaud had received a report of Silver from a probation officer. It was then that Silver was placed on probation.

2 ACTORS IN COURT

Louis Dawes Accuses Bert Adams, Former Roommate, of Theft

Bert Adams, 35, who stated he was an actor, residing at 161 West 63rd street, was held in $1,000 bail for the Grand Jury by Magistrate Renaud in West Side Court. Adams was unable to get the bail.

The defendant was charged with the larceny of some jewelry and clothing from the trunk of Louis Dawes, 26, actor, of 19 West 65th street. Dawes who formerly roomed with Adams, he told the Court, was adamant that his former friend should go to jail.

Magistrate Renaud thought that there had been no exclusive opportunity as the door to the room was unlocked. The Court pointed this out to Dawes, but he stated that he was certain the defendant had taken his diamond ring, valued at $200 that was in a suitcase. The defendant denied the theft of the ring and told the Court that he did examine the suitcase for property of his own.

Adams was in West Side Court a week before complaining that Jack Edwards, producer, was witholding scenery, a suit and some cowboy shaps. Adams was to have Edwards produce an act of his, he averred.

Edwards denied that Adams hired him. He stated a friend of Adams engaged him. He said he was to get $95 down and $25 a week. "I received a second hand suit that I sold for $2, Judge, if that is the suit Adams complains of," said Edwards. The Court adjourned the hearing so that Edwards could produce the person who engaged him.

UNORTHODOX REV. PREACHING GIRLS

Revs. Fifi and Fritzi Dispense Old-Fashioned Religion or More Materialistic Inspiration — Will Read Mitts or Cards

STATE LAXITY HELPS

Hollywood, Dec. 2.

Long a hotbed of new religious movements among thoughtists, cultists, faddists, palmists, spiritualists and practitioners, this neck of the country is taking on an even more colorful and hokumy religious aspect with the advent of the Reverends Fifi and Fritzi. Said femme Revs. run the gamut from mitt-reading and psychic prognosticating to hostessing of more or less spiritual salons.

The Rev. Fifi type of spiritual healer is an elastic mentor. If you're the average sappo, they have the regular Rev. routine, but if the chump is more ha-cha-cha the femme Revs. are likewise said to be equal to the occasion.

The whyfore of Southern California's bullishness for new faddist and cultist religious movements is chiefly due to the evolution of the Babbitt type of middle-class Kansan or Iowan who has settled out here on a moderate income to spend his or her days amidst w.k. Calif. sunshine. With nothing much to bother 'em, they have turned to this religion as something to occupy them nights, and its great for the plate-passers.

The various "churches" or temples work almost on a time-table, so congested are the evenings which are split up amongst the various cults. Each must but on a better show to make more plausible and generous the plate collection.

Swell Spielers

To vary it, this is a swell week-stand for those gents who display their torsos as physical exponents; also to the less physically-exhibitionistic spielers who discourse on mental health and healing.

Along with it the s.a. Revs. figured it was a great racket, fortified as they are by a liberal state law which okays mitt-readers, teacup psychics, card fortune tellers, quasi-religious clairvoyants, healers and "message circle" exponents.

EMBASSIES ORDER XMAS CHEER WORTH MILLION

Washington, Dec. 2.

After-the-theatre parties in Washington are best when some legation or embassy gets behind the affairs. Diplomatic immunity means that wines and liquors may be served with care-free abandon, even in a downtown hotel, provided someone from the embassy is present to stand sponsor for the champagne list.

Washington entertained last week the official replenisher of embassy wine cellars. An Englishman, he came to make out the Christmas list of wines and liquors to be sent over from Europe before the holidays. He is Bernard L. V. Ellis, of London, representative of Saccone & Speed, wine merchants by appointment to His Majesty.

Mr. Ellis sails for the mother country this week with orders totalling more than $1,000,000. The "goods" will come into New York harbor at about Dec. 20, and will be conveyed to Washington "under arms," with guards from the various legations and embassies doing duty in the baggage cars.

Charlie Pettijohn will be in the middle west and south, until Dec. 8, winding up just before some of those conventions start.

Film Morality Clause Tough on Playboys, Soup for Chiselers

Hollywood, Dec. 2.

Those girls who flit with the "mob" from Palm Beach to Saratoga, to Europe and to California, with each shift of the thermometer are, in a quiet way, still working out here, fortified and protected by the w.k. "morality clause" in studio contract.

With said clause hanging over the playboys, and the girls knowing it, its been grand for the smart 'uns. In as quiet, peaceful, discretionary and politic a manner as the circumstances demand, many a playboy has been nicked niftily by the Nellies.

By some 'steenth sense, the girls have not only managed to become involved with type of film attache whose current film standing cannot chance complications. Conditions being what they are, the boys have found it cheaper, and wiser, to give up and say nothing.

That "morality clause" thing is important for many a studio would be eager to take advantage should anything eventuate in the way of undesired publicity.

Visiting Footballers Are Robbed by Hangers-On

The State of Washington football team left the Hotel Manger a saddened outfit. Several members had been robbed of personal belongings, but the hardest blow was the theft of a chart of plays that they were to use against the University of Alabama this Saturday (6). Villanova was defeated last Saturday by the University of the State of Washington, 13-0.

The members of the team would have remained in New York to prosecute an alleged suspect but they had to hasten to Washington where they were received by President Hoover.

Jacob Kirby, 24, jobless, residing at the Marcy Baths, Marcy Avenue, Brooklyn, was arrested in connection with the theft of the jewelry and the chart. Magistrate Goodman on the advice of Assistant District Attorney Max Wieder reduced the charge of unlawful entry to that of disorderly conduct. The Court suspended sentence.

The team, about 34, stopped at the Manger following their victory in Philadelphia. They engaged rooms on the 11th floor. Kirby and a chum 'chiseled' their way to the floor. They ran errands for the players.

Early in the morning Kirby and his friend went to the baths in Brooklyn. Team members missed jewelry. They looked for Kirby and his friend. But they had gone. House Detective Patrick Heffernan of the hotel notified Roger Meehan of the West 47th street station.

Sunday night, Kirby returned to the hotel alone. The team surrounded him and it look bad for a while. Meehan hurried to the hotel and rescued Kirby.

Members of team pleaded with Kirby to disclose where the suitcase containing chart of plays was. Kirby denied knowledge of the bag. He admitted, Meehan said, that his chum had said he robbed the players. Kirby did not know his chum's name or address.

The members robbed are Melvin Hein (centre), losing $35 and a watch his father gave him when he graduated from high school; William Tonkin (quarter), suitcase taken with the chart and Morris Wersin lost $35.

Prosecutor Wieder told the Court the team had to be greeted by President Hoover and therefore unable to be present in court.

Fortune-Telling Fakirs Given Full Leeway by Radio Stations

Astrologers as entertainers in radio programs and their subsequent popularity have brought a flood of character readers, graphologists, numerologists, phrenologists and such like into radio work. The air is rife with them. Every station harbors at least one person with fortune-telling propensities for some hour.

Persons formerly looked upon as mere charlatans have easy access to the air apparently and through radio are being put upon a more reputable and recognized basis than before possible.

Fortune telling of any sort always has been good with the mob. Sunday sections and flashy periodicals have always played it up sporadically. Legitimate and general recognition of persons engaged in fortune-telling occupations has been hardly considered. Occupations of this sort were generally thought of a shady racket, beneath an intelligent person's attention.

At present time all type of divination are enjoying a widespread, legitimate and astounding vogue. Astrology, in particular, is now nothing to sneer at, it seems. With the more respectful attitude toward astrology has come an imbecile leniency toward all forms of fortune-telling rackets.

"A Science"

Astrology has always gotten the best break in the fortune-telling game. It is called a science. Those who practice it have been allowed to do so; have not been booted about, arrested or systematically molested.

When astrologers were tried on the air, particularly when Evangeline Adams, the best known amongst them, went on the Forhans hour, it was found that this type of program had a universally popular appeal. An astrologer who commands $50 for 30 minutes of "consultation," who publicly announces that J. P. Morgan never undertakes a business deal without consulting her, will not be booed down by a radio audience. Instead, Miss Adams puts astrology on a sounder basis than ever and in her wake, and sharing in the impression she had made, have come the miscellaneous nondescript fortune tellers who had hardly expected such a break from even the most gullible chumps.

Program arrangers for the radio find that the fortune-telling stuff is almost second to none for listening-in interest. They use all types of them.

Just at present N.B.C. is on the lookout for some sort of person, psychologist or what not, who can analyze people's personal affairs and create the type of appeal Miss Adams does, with her tales of what the stars do or don't to one's life.

DEMPSEY'S MEX RESORT DOES A FLOPPO FAST

Hollywood, Dec. 2.

Ensenada, Mexican resort which recently opened with Jack Dempsey figuring as the leading promoter, has closed because of bum biz. Dempsey is back here.

Delayed construction of roads from the States is given as the main reason for closing.

Best Xmas Present

Subscription to

VARIETY

$10 for One Year

Always Welcome

When a Show's Closing

By Joe Laurie, Jr.

Hello, Stella, you're in early, ain't you? Well, my watch is wrong. What's new? I just heard the show is closing. You musn't believe everything you hear back stage. Yeh, but I got this from the stage hands and they know before the manager does.

Well, I was out with Jim the other night and he never said a word to me about it, and he oughta know because he is very close to Babson who is backing this troupe. I hope it isn't true; what with Christmas coming on and I gotta promote myself a fur coat though in these hard time I'll be lucky if I get a pair of woolen mittens.

Did you ever see guys any tighter than they are now? I was out with a fellow last night and he used up four handerchiefs crying the blues. He told me what the market did to him and about him havin' to retrench and all that kinda malarkey and he winds up paying a sixty buck check in the night club. I'd a settled for half and takin' a bus ride with him.

I can't imagine the show closing, we've been playing to packed houses. You can't go by that, it may have been paper. The notices were pretty good. That don't mean anything either. I had my mother out front the other night and she says that the ingenue is not so forte, she's got her hair a funny color and her clothes look terrible and when she starts dancing, she's pathetic. And the juvenile sings through his nose. I never did like that guy.

Conditions

Lend me some of your rouge, will you? If the opry is going to close there's no use me laying out money for red cheeks. Do you think they'll stick the notice up tonight? What a Christmas present that'll be. I haven't had a chance to lay away a dime. Everytime I get a few bucks together something happens. I had to have my car overhauled and that set me back 35, then my brother goes and gets married and I had to give him enough to take care of his wife for a couple of weeks until he gets a job. And the old lady is ailing and needs electric treatments, oh gee, if it ain't one thing it's another! And now the show is going to fold up. Yeh, and every week it's a collection for somebody or something; and a buck a week to the wardrobe woman who is more trouble than help. A person is better off with a box of apples, there is no overhead.

If they'd only put on a show right half the shows wouldn't close. Our comic is as funny as a red vest. And that primma donna, she's two years older than Adam. Was that funny the other night when her upper plate got loose. And that leader, he hasn't got one tempo right yet. That stage manager is always talking to the stage hands about not getting things right and then he blows all the curtain cues and black outs. Now we have to chip in and get him a wrist watch. I'd like to get him some poison, he's always picking on me. And if I don't chip in one of his stool pigeons will tell him and when I try to get in another show that he is with, he will put in a rap for me.

Marriage, An Out

I think I'm going to look around for a unit or a vaude act. I heard vaudeville is bad, too. Four shows a day and five on Saturdays and Sundays and you gotta hang around the theatre because some guy thinks of something to put in next week and you gotta rehearse your head off. Not for me. If I can't get a show I think I'll get married and stick it out until the show business gets better.

How about you and me going around to see if we can grab ourselves a night club? Oh, I can't work in night clubs, you know I had a pendix operation last year and it shows. I tried to make it up, but it only looks worse. Every time I look at it I can kill that doctor. It's his fault for keeping me away from making big money and meeting wonderful people.

Well, something will turn up soon. Yeh, we can always join the Salvation Army. Yeh, if you got a good agent.

They're calling overture, I'll have to hurry. See you after the show.

Miller's Shoe Stores Donating 10% of Sales; Actors in Many Stores

Stage players will do floor duty two and a half hours daily for charity in five I. Miller shoe stores in New York this week and next. In return Miller's will donate 10% of gross receipts during the daily periods to seven theatrical organizations and one political unemployment campaign, with the money going to the benevolent funds of each.

Proceeds will be distributed as follows: 50% to the Actors' Fund, 20% to the Mayor's committee for unemployed, and 5% each to Actors' Equity, Chorus Equity, N. V. A., Catholic Actors' Guild, Jewish Theatrical Guild and Episcopal Actors' Guild.

The seven show associations have asked all members to make their shoe and other purchases at the Miller stores during the two weeks.

Presence of stage names as hosts and hostesses in the shops, it is believed, will attract extra attention and sales.

Probable Football Winners and Proper Odds

By Sid Silverman

December 6

GAMES	WINNERS	ODDS
Notre Dame-U. So. Cal.	Notre Dame	Even
Penn-Navy	Penn	10/9
Colgate-N. Y. U.	Colgate	5/3
Georgia-Georgia Tech	Georgia	6/5

(Predictions based on fair weather)

CLASSIFIED ADVERTISEMENTS

AT LIBERTY—FOR SALE AND EXCHANGE

WANTED—Young man to play piano for act in rehearsal for vaudeville. Will be paid by the hour, few times during week. Miss Marvin, 206 West 106th St., N. Y. C.

AT LIBERTY—Solo organist, formerly Publix, Warner, Loew circuit. Featuring original novelties. Just returned from European tour. George Latch, 219 West 46th st., N. Y. C.

WANTED—Good looking young lady to assist me in my act. Must be able to make a good speech. General Pisano, 331 West 46th st., N. Y. C. Longacre 4288.

FOR SALE—New Waltz Success, "Dear Man in the Moon." Published by Tom Puce, 7103 Clark ave., Cleveland, Ohio.

AT LIBERTY—Character man, comedy or straight, can sing, has dramatic and vaudeville experience. Boob Mack, 131 West 23d st., N. Y. C.

AT LIBERTY—Recognized nut comedian, prefer act in one, but will consider anything. Can book time with right material. Excellent appearance. M. C. and direct band. A.B.C., Variety, N. Y.

WANTED—Girl for sister act, who dances and does acrobatics; not over 5 ft. 2 in. Miss A. George, N.V.A. Club, N. Y. C.

AT LIBERTY—Musical director, piano, formerly with Ned Wayburn attractions. For musical show or vaudeville act. Richard Conn, 2848 Broadway, Monument 4247.

Cutting Apple Scale

Claim is that 5c apple sellers along Broadway is going to have opposition in the cut-scale way.

Someone intends starting an apple selling chain at 2-for-5c.

"LEVIATHAN" GUESTS LIKED RADIO SINGER

Eddie Miller, whom the Metropolitan seems to have overloked, gained the distinction of being the first artist to be encored on a radio program. That happened Sunday night when R.C.A and NBC sent out the first ship-to-shore broadcast aboard the "Leviathan," during the trip from dry dock at Boston to New York.

Some 500 persons were aboard the liner, including radio officials and radio program names. Miller was engaged for the air program but the schedule was such that it looked like the baritone was being shut out. Jack Lait, who has sponsored Miller, spoke to David Saranoff, head of R.C.A., who gave orders to extend the broadcast past midnight, which was the deadline.

Miller sang "Ole Man River," which aroused a roar of applause from the guests and entertainers in the salon. While this was going on a flash came from NBC asking: "Will Mr. Miller sing another number?" Eddie did and gave "Great Day," a restricted number which was forgotten in the excitement. The program ran about 10 minutes past the slated period. In addition to the broadcast there was additional entertainment for the guests, stage people being taken on the trip for that purpose.

The "Leviathan's" voyage from Boston to New York is estimated, with the hookups and accommodations for the 700 nationally prominent guests, to have cost NBC $50,000.

William Hanley directed for NBC, with Phillips Carlin, eastern program director, as announcer. Ben Bernie's Club Leviathan Orchestra, under Harry Stride, played musical arrangements especially prepared by Herman Bernie, who has booked the band for an indefinite engagement on the liner.

Mildred Hunt, Mary Hopple, James Melton and Ray Perkins, NBC artists, were heard during the broadcast. Among those introduced by Lait were Pablo and Paquita, Ben Gordon and Coleman Goetz.

Pathe Downs R-K-O

Pathe basketball team, in its first game, defeated R-K-O by one point, 29 to 28.

R-K-O and Warner Bros.' five meet tonight (3) in the U. S. S. training ship Illinois gymn, at 96th street and North river.

R-K-O team comprises Usilton, former Washington College star; Callahan, Giraites, Brusio and Bottomley.

Morrissey Miracle

(Continued from page 1)

while John Law slept in the box office.

Another Morrissey Miracle stalled that rough spot.

As the Paterson Orpheum's box office opened for the first sale, the sheriff walked into the cage with the cashier and picked out a seat with a bird's eye view of proceedings. He had not been introduced to Morrissey in person.

As the day waned, with the sheriff still sticking for dough, including all that came in at the wicket, word was sent to the cashier she could go on vacation, as relief was forthcoming.

A distinguished looking gray haired fellow drifted in as substitute treasurer. Sheriff was still there. A gent stepped up to the window, handed over a $10 bill, asked for two seats down front and received $300 change.

Hesitating a moment, he turned around and slid a $2 bill under the bars, saying: "We're having a poker game up at the house after the show, bud. Would you mind changing this into quarters?"

"Not at all," replied the distinguished looking gray haired gentleman in the box office, as he handed the man $25 in quarters.

The sheriff continued watching while the distinguished looking gray haired fellow was relieved, in turn, by the original cashier. Maybe he's still waiting.

A Small Time Manager's Letters To His New York Booking Agent

(A revival of a series of letters written by J. A. Murphy for "Variety," starting in 1908. The letters ran for some time and will be repeated here weekly.)

By J. A. Murphy
(Murphy and Willard)

East Cranberry, O., Nov. 16.

Dear Mike:—

I was fooled some in the top notcher you sent me for this week. Your direction said it was a unique European performance, so I put it on my bills as a troupe of performing Uniques from Europe. I thought it was some kind of a Turkish affair, as I remember reading in a geography once that them Turk fellers have uniques to work around the place but come to find out it was a couple of German jugglers.

They can't read or talk much in American language so they didn't find no fault with the way they was advertised. They made a rumpus about that baled hay, which is still in the men's room and it is kind of unhandy, for they have a whole raft of umbrellas and lamps and skillets and silver contraptions to toss up and ketch, but I guess they can put up with it for a week.

Duggan and Dunlaney didn't do nothin' worth payin' for as I can see and they are a couple of scalawags besides. I have wrote them down on my bad list. The Blouth Sisters, female trombone blowers, made a lot of noise. They seemed to work pretty hard but they look right hearty and I guess they can stand it. Limbo, the Bender, is right supple, but he ought not to get L. K. just for himself.

Well, night before last I noticed that everybody in the troop kind of perked up and looked slicker than common. They all seemed so spry and willin' that I thought I would go back and see if any one had been bringing in liquor. I sniffed around some and they all seemed sober enough, but they kept squintin' out through the holes in the curtains at some one in front. I asked my curtain puller if anybody had relations in the audience. He said no, but Jo Paige Smith, the New York agent, was in the middle of the fourth row. I peeked out through one of the side flaps at the fellow they showed me and his name wasn't Smith at all, it was the feller that hands out books at our Carnegie library and his name is Jergensen. They was actin' so good I didn't say nothin' about it, but it gives me an idea. So last night I went back and told them all that you was in front and had come to look at the show. Well, one of the women says what is that fresh mutt doin' here. Another one says cheap skate, and one of the men says to hell with him. Then all through the show they kept puttin' in sayins such as "Take it up with Mike." "Make it ten less" and "Do this for me and you won't lose nothin' by it."

This looks to me as if you didn't have influence to send me the kind of troops I ought to have, and I been thinkin' so right along. I am goin' to write to that Jo Paige Smith feller and see if he can't send me somethin' besides Brother Sylvest acters. Don't shut off any troops you have booked in, you can do that at the last minute if I make a dicker with this man Smith.

When are them elephants comin', and where is Millie Lanude now? Also Guppy and Fogg?

Adam Sowerguy,
Manager

Aloft Again

"Shipwreck" Kelly is up again. This time it's the flagpole o. the Paramount hotel and for charity.

"Shipwreck's" old record, which he is out to break, is 49 days. He went aloft Monday (Dec. 1) at 2:15 p. m. American Legion will sell pamplets on Kelly at a nickel a crack.

NEW YORK THEATRES

THEATRE GUILD Presents
ELIZABETH, THE QUEEN
GUILD THEATRE
52nd., West of B'way
Eves. 8:40. Mats. Thurs. & Sat., 2:40.

ROAR CHINA
MARTIN BECK Th., 45th, W. 8th Av
Eves. 8:50. Mats. Thurs. & Sat., 2:50

DAVID BELASCO presents
HELEN GAHAGAN in "TONIGHT OR NEVER"
"Miss Gahagan has a powerful, well-trained voice of operatic dimensions and could make her mark as a singer if she were not also an actress of extremely high voltage."—Robert Littell, World.
BELASCO THEA., W. 44th St. Evs. 8:40. Mats. Thur. & Sat.

EARL CARROLL VANITIES
EIGHTH EDITION
87 Glittering Scenes—1,000 Laughs
Herb WILLIAMS—Jimmy SAVO—Jack BENNY
A Cast of 150 and the Most Beautiful Girls in the World
425 Orch. Seats $4 (except Saturday)
Wed. & Sat. Mats. Entire Orchestra $2.50
Good Reserved Seats every performance, 50c.
NEW AMSTERDAM WEST 42nd ST. Wisconsin 8312.

2nd YEAR
BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
Never at Cut Rates
AVON THEATRE West 45th Street Eves. 8:50. Mats. Thurs. & Sat. 2:30

2nd WEEK
Marie Dressler Wallace Beery
in "MIN AND BILL"
with MARJORIE RAMBEAU
M-G-M's drama of laughs and tears. Stage Fiesta, Barto & Mann, Schooler, Bunchuk, Orchestra.
CAPITOL B'WAY & 51st St.

E. A. DUPONT'S
TWO WORLDS
A Vivid Drama of Young Lovers who could not hurdle the barrier of prejudice.
GEO. M. COHAN THEATRE B'WAY 43d ST.
Con. 11 a. m. to Midnite POPULAR PRICES

RKO Always A Good Show!
R-K-O KEITH'S PALACE B'WAY & 47th. BRYANT 4300
HARRY CARROLL'S REVUE
with EDDIE BRUCE, ANN CODEE, BORRAH MINEVITCH, CARROLL & LEWIS and BENNY RUBIN

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Dec. 3-5
AMOS 'N' ANDY
IN CHECK AND DOUBLE CHECK
GULRAN & MARGUERITE

R-K-O PROCTOR'S 86th ST. COR LEXINGTON AVE
Wednesday to Friday, Dec. 3-5
AMOS 'N' ANDY
IN CHECK AND DOUBLE CHECK
FRANK & MILT BRITTON & CO.

ROXY 50th St. & 7th Ave. Dir. of S. L. Rothafel (ROXY)
WILL ROGERS as LIGHTNIN'
with LOUISE DRESSER
Fox Movietone Production
On the Stage—"Gypsy Festival" with Full Roxy Ensemble Chorus, Roxyettes

Albert Lewin, Metro's associate producer, who has been in New York for the past few weeks undergoing x-ray treatments following an operation and a recuperative trip abroad, returned to Hollywood, Monday, considerably improved in health.

Razzing The Home Town

(BALTIMORE)

(A series of stories on the inside show end of key cities, without giving the cities any the best of it.)

By Broughton Tall

Baltimore, Nov. 29.

While during the past few decades Baltimore's population has increased from a half to three-quarters of a million the number of legit showhouses remains just where it was—two. In the years just before the advent of the picture the legit list grew to three, during the boom days of the World War it increased to four. Now two is one too many.

In the days of the early Republic when the National Capital was a day's stage coach journey distant, this town was more of a theatrical center. Shows were not only presented, but produced here. That era is long dead, with no monuments to its memory. The Baltimore Museum survives only in sketches and aquatints; the famous Front Street Theatre is a warehouse and there isn't even a slab in the pavement of the City Hall Plaza to mark the site of the Holiday Street playhouse.

Ford's dating from the 70's, is Baltimore's only link with a theatrical past. The spacious interior of the Academy of Music, so redolent of the elegence of the Elegant Eighties, was gutted to make room for a cinema palace. The Lyceum—better and more gloriously recalled as Albaugh's or Chases—was mercifully removed by fire. The Maryland, with no tradition other than two decades of profitable business as a two-a-day vaude house, was rescued from decline by the transference of the legit bookings from the smaller Auditorium.

Periodic Donations

Both houses date from the rococco period at the turn of the century, so does the Lyric, the town's only music hall. This is by way of being Baltimore's only amusement philanthropy. Ever so often some public spirited citizen tosses a generous cheque its way. Consequently it is the only house, with the exception of the down-town film palaces, that attempts to keep pace with the trend in modern theatre innovations. The big symphonies play here, and every spring it is the scene of that society circus otherwise known as the Metropolitan Opera.

The Booths lived in Baltimore. Once in a while a reporter, pushed for copy, locates the house. It's a feat in land navigation for the ways uncharted. With the demise of the Brothers Ford, that w. k. family retired finally from the local theatrical circle. The Schanbergers, heirs and assigns of the Kernan enterprises, are the only Baltimoreans still in the show business.

Betsy Patterson Bonaparte, who, like Hank Mencken, was the only Baltimorean without a chamber of commerce complex, declared that someday the town probably would become a cosmopolis. Maybe.

Inaccurate Biographies

Cecil B. De Mille

By Claude Binyon

Hollywood, Nov, 29.

Cecil B. (Of Course Not) De Mille, father of the theory that a tilted head is another step forward, traces his success back to the first time he visited the Grand Canyon. He and Jesse Lasky stood looking into the massive, colorful chasm, awed into temporary silence.

Finally young Lasky chuckled, snapped his left finger and blurted impulsively: "What a great spot to throw old razor blades!"

De Mille didn't smile, and Lasky mumbled in embarrassment. "I know that's an old one, Cecil," he said. "I just had to say it. It—it got me, Cecil."

Unheeding Cecil continued staring at nature's mammoth work of art. The blood spurted in his veins and his eyes lighted with a new fire. "Some day, Jesse," he said slowly, "I'm going to design a bathroom like this, with the blue sky as a ceiling."

"People will look in on you," said Jesse practically. "They'll not only look in, they'll throw old razor blades at you."

At that time De Mille was on a vacation from the De Mille play agency, established in New York by his mother to handle the work of the late Henry C. De Mille and others. Lasky had walked in one day to buy a new routine for Lasky's Swiss Bell Ringers, a vaudeville act which the bookers claimed hadn't changed a bell in five years. Cecil convinced him that the only way to work out a new routine for a Swiss act was to visit the Canyon and get inspiration for a yodel.

What Come

When the boys returned from the west they went into a huddle with Sam Goldwyn and formed the Jesse L. Lasky Feature Play Co. Later Cecil joined the Producers Distributing Corp., and after that signed his present M-G-M contract.

In the early days the first trouble Cecil encountered was with the studio budget. One of his scripts called for the heroine to take a bath and Cec thought of his Grand Canyon. "We'll use a huge cement pool for the tub," De Mille said, "and we'll have eunuchs lined up all around it."

"Where can we find any eunuchs?" asked Goldwyn.

"Yeah," said Lasky.

De Mille scowled. "As I was saying," he continued, "we'll have the pool lined with eunuchs. Then the queens comes in, tosses asile her robe and dives into the pool nude."

"What will the eunuchs do?" asked Goldwyn.

A" bathtub would be cheaper," said Lasky.

"My art!" raged De Mille. "Where are my assistant directors?"

"Here sir," said 20 gentlemen in turbans. They salaamed.

"Tell the construction department I want a cement pool 30 feet by 30," snapped De Mille.

"Yes, sir," said 19 of the assistant directors. The 20th took off his turban and held out his hand for his salary.

"What's the matter?" asked De Mille.

"I just think it's a lousy idea," said the young man, shaking hands with Goldwyn and Lasky. Then he walked out of the studio and started his own company with his brother, Jack, and Joe Brandt.

The Bathroom at Last

At P. D. C. later De Mille created his ideal bathroom. It had everything but hot and cold water, including four maiden attendants with good builds.

"It's beautiful," sighed an assistant director.

"Reminds me of one of Universal's ballroom sets," muttered a cameraman.

De Mille gazed triumphantly at his work of art, drinking in its beauties. Then he boarded a train and hurried to the Grand Canyon. He stood on its brink.

How small it seemed now, compared to a De Mille bathroom! De Mille grinned and coughed. The echo smote back at him.

"Ya-ah!" he yelled, contemptuously.

COLORED GAMBLER OF TOLEDO IS KILLED

Toledo, Dec. 2.

Pearl Barber, Negro gambler, long familiar and spectacular figure in local, national and international affairs, killed (22) in auto accident. Barber, who had a white wife and lived in the palatial Eagle Point Colony against objections of other residents, had been mixed up in several international affairs where he posed as a Brazilian coffee king and an East Indian potentate. He was considered a fashion plate, and generous, often spending plenty for liquor for his friends. Had several gambling houses here. His special-made, high-powered roadster was demolished in the crack-up, caused by another driver as Barber was on his way home.

"Variety" Free

An indication of how tough times are was found this week in the strangest of all places—the Public Library, New York. The copy of "Variety" in the reading room there has never been so much in demand, it seems, as recently.

The callers use it so much, it appears that during the past few weeks it has become overthumbed by Saturday night that those asking for it Monday find it almost impossible to read.

Any person has the privilege of calling at any "Variety" office and reading this paper without charge.

At the New York office, 154 West 46th street, nearly all of the show trade papers of this country and foreign are always on a table on the ground floor. They are likewise available without charge.

Trinity Church Has Running Bulb Sign And Goes on Air

Trinity Church, at Broadway and Wall, one of the oldest and most conservative churches in the city, has bowed to modernism and is using high-powered advertising.

For the advent of Bishop Johnson, of Colorado, who started preaching Monday (1), Trinity has taken radio time and erected a running electric sign similar to the one around the Times Building.

The sign, erected by the same man who constructed the lighted Times' ribbon, Ed. C. Wyle, is nearly 30 feet long and can be seen from the East River. It carries messages regarding the daily missions.

On the radio end the church has contracted with CBS for 30 minutes daily over WABC. This period also started Monday (1) and will continue two weeks.

That Quartet Will Pick 'Em on the Coast

Hollywood, Dec. 2.

Knute Rockne, Howard Jones, "Pop" Warner and W. A. Alexander, whom you wouldn't call gigoloes, are picking their All American football team here after the Notre Dame-U.S.C. game Saturday (6).

Christy Walsh arrives here Friday to handle the ballots and receive the squawks.

Curious on Street Just Staring Annoy Girl Window Demonstrators

Demonstrating in window fronts of stores, according to some of the girls who do it, is not so hot. In times like these any job is good even if it means a lot of men will stare. None of the girls like that, they say.

In the winter, say the demonstrators, it's cold; in the summer it's hot.

The girls work for about $15 a week and a 5% commission on 25 and 50c articles. It's an exceptional week that brings in more than $25. The head demonstrator gets a better salary, usually $45 a week.

Tillie Tells

One of the hardest parts, said Tillie, is breaking in to the stares of the watchers outside. Tillie's continually afraid some friend or some member of her family will watch her. Outside of that, though, she's as hard boiled as a taxicab driver.

Most manage to pass what slack time there is, talking to a friend—usually male—in to say hello.

The girls seldom stay in one store for over a day or so, moving around. That's called "opening a new store," just a gag as the store has been opened for a long time.

What burns up one of the girls is that she only gets a 5% commish. She says she knows the polish she's selling cost about three cents a bottle, including the bottle. It retails for a quarter and she can't see any justice in that kind of a commission arrangement.

But Flossie sounded the pay off. Polish is all she'll sell and she turned down a job last week to demonstrate a new cigaret holder. It wasn't her lungs that she was worrying about either, she just didn't want to appear ordinary, smoking in public.

HANLON WITHOUT O' DINNED BY FRIARS

Bert Hanlon was escorted to the dais Saturday night at the Friars by a bunch of jockeys—waiters in colored silks—while the band played "Horses, Horses, Horses." The kidders on either side sported bald-headed wigs, except, of course, Hanlon, Izzie Herk and Eddie O'Brien. A special scratch sheet contained Saturday's entries and on the top was "good luck to Bert Hanlon." On the back it stated the track wire was the sheet that made the "bald eagle" win his first million. Compliments of "Strudel," the famous handicaper of the Friars' Club, identified as "a guy who picked eight winners in one day and won $14."

Jack Benny as m. c. warned the evening's guest that he must not only have his sense of humor with him, but a strong stomach. Also that Hanlon had tried to make the center of the table for two years. Jay C. Flippen, general steamer-up of the Friars' affairs, was absent, but wired: "Best wishes if you show up."

Capt. Irv O'Hay, a fellow who says what he thinks, claimed to have attended 117 Friars' functions, but that he will be 61 next Monday (10): "I have followed Hanlon's career as a track plunger. He is the type of Irishman who drops the 'O'. He went to Hollywood, but the fact he said no so frequently is why he returned so speedily. This fellow Lew Cantor is also back from Hollywood. He was there about 10 minutes. When he produces a show he sells 150% of it and keeps 99% for himself."

Cantor proceeded to make good as one of those after lunch speakers and alleged he was present to take the place of Bugs Baer, whose pipes are temporarily ruined by pneumonia. Cantor gave a report on Solly Violinsky. Latter recently remarked: "I'll stay here two years longer, then the hell with them." Solly, it seems, played in a gangster picture, as "Louie, the Louse." Cantor said he was not afraid to knock Walter Winchell, because "my shows play Shubert houses."

Explanations

Benny then introduced Walter: "Winchell should get a great big hand right across his great big

(Continued on page 51)

'Round the Square

Moving Subway Entrance

The B. M. T. subway entrance at the R-K-O Mayfair corner is being changed so that the corner store will have an unobstructed entrance. The sub entrance will be in front of the theatre instead of on 47th street as it is now.

Nite Club Diplomacy

Stews who start fights in ite clubs and invariably get the worst of it, since the bouncers and waiters all know how to use the elbow, knee and heel, usually return the following day to offer their apologies.

A husky individual who started a battle in one of the Broadway gay haunts and was eased out without any facial damage, since he was a regular patron, returned the following night to voice his regrets. Told that his attack on another patron would be overlooked, as he had always previously conducted himself properly, the penitent, displaying his puffed fist said, "Gee, I must have knocked that guy cold to wind up with a hand like this."

Nobody bothered to tell him that he had swung three times at his small opponent and his fist had bounced off a concrete pillar each time.

Not So Many Hungry

Judging by the difficulties kindly friends of actors met trying to provide them with Thanksgiving dinners, it looks like unemployed and hungry actors keep their troubles to themselves on Thanksgiving Day.

A prominent theatrical man came into Gerson's on Thanksgiving morning with the request that Gerson serve to every unemployed actor a complete Thanksgiving dinner at the theatrical man's expense. Faced with the problem of finding unemployed actors, Gerson asked the N. V. A. to send over all actors who were hungry. But the N. V. A. had received so many invitations of a similar nature from hospitable folks, which they were unable to accept because of the apparent scarcity of unemployed actors, that the total number that finally assembled at Gerson's did not exceed 32.

Ray O'Sullivan, Curry's Secretary

Ray O'Sullivan, who has covered City Hall for the New York City News for years, is no secretary to John F. Curry, leader of Tammany Hall. O'Sullivan has been connected with the City News for 14 years. O'Sullivan is rated one of the best political reporters in the city. He came to New York 14 years ago with his brother, Arthur O'Sullivan, former secretary of Charles Tuttle, and now with the "Daily News."

The O'Sullivans' home city is Oswego, N. Y. The brothers began work here as district men for the City News. Both had experience on Oswego papers. Soon both were given general assignments on the City News. Ray has covered many political campaigns and came into contact with Curry. Several political posts were offered Ray but he declined them.

Red-Head Girl With Gun Starts for Film Actor; Jammed by Taxi Driver

Rudolph Cameron, 36, film actor and former husband of Anita Stewart, 19, actress, is lucky to be alive, according to Lucille Lavelle, red-headed student and actress, who gave her address as 138 East 38th street.

Miss Lavelle was arrested at 63d street and Central Park West on the charge of having a loaded automatic gun in her possession and an additional charge of felonious assault. The latter charge was preferred by a taxi chauffeur, Herman Saegert of 4259 Viero avenue, Bronx. Seagert stated that the fiery-headed defendant poked the loaded gun into his back and ordered him to drive to 56th street.

"Lady, I will go as fast as I can," said the quaking chauffeur. Soon James Doebele, cop of West 68th street station, hove in sight. Saegret let his cab roll while he jumped off and into the arms of Doebele. Breathlessly, he told the cop of the gun lady. Doebele hurried to the cab with his own gun out. Miss Lavelle in her haste to get out of the cab fell into the mud. She got to her feet and pointed the gun at the young cop, said Saegret.

Doebele ordered Miss Lavelle to drop her gun, but instead she shoved it into her waist. Doebele seized the revolver and took her to the West 68th street police station. She was taken to Police Headquarters a few hours later.

No Like Stories

Miss Lavelle was asked why she sought to shoot Cameron, and replied that the movie actor had spread stories about her. She asserted she had taken the gun from a friend's apartment at the Hotel Mayflower, but declined to give the name of the friend.

Magistrate Goodman asked Miss Lavelle how she pleaded, and she asked for an attorney. She will have a hearing today (3). Bail of $5,000 was fixed on both charges.

Nov. 18 the girl refused to prosecute Cameron in West Side Court. Cameron was arrested in his apartment, 21 West 58th street, Plaza Annex, on Miss Lavelle's charge. In court Miss Lavelle stated that her spiritual adviser had advised she withdraw her charge.

The Jungle Club which opened, closed and re-opened has again folded.

CHATTER

Broadway

Grace Moore in town.

Claire Bronson feels neglected.

Charlie Dutton around on crutches.

Irene Green back to Providence.

Ralph Kohn is back from Europe.

Georgie Jessel has a new fur-lined coat.

Christopher Morley is writing a play.

Martin Flavin is back from the coast.

Harry Pilcer's soon due in New York.

Charlie Freeman may take a Med cruise.

What's happened to Yiddish Films?

Par is talking with Jack Pearl for talkers.

Sol De Fries managing Chanin's 46th street.

The Pat Rooneys still keeping open house.

Those Lief brothers have written a new play.

Rosetta Duncan (Duncan Sis.) planning a single.

Cold weather killed off the corner apple trading.

Hockey is again packing the Garden Sunday nights.

The Cameo barbers want to hear from Cong. Bloom.

The legits are still wiring, but it's through Postal.

Some films have to go out-of-town to make good.

Augustus Thomas confined to his home at New Rochelle.

Trudy Krieger gets her manuscript back today (5).

More waitresses in Times Square eating places than men.

Hannen Swaffer has cancelled his American lecture tour.

Charlie McCarthy's got himself a pair of colored glasses.

Fox transferred Bill Quaid from the Audubon to the Crotona.

Walter Winchell leaves tomorrow (4) for Hollywood. Vacation.

Fred Waring has put words to Gershwin's "Rhapsody in Blue."

Phillip Gordon, pianist, is preparing a novelty act for vaudeville.

Now George Jessel is thinking of producing "Wunderbar" himself.

Hyman Adler lost his voice last week for a while, following a cold.

Fred Culley, band leader at the Royal York hotel, Toronto, visiting.

Manny Seff last week turned down a pretty good offer from Hollywood.

Cammie Cameron got rid of her appendix and husband at the same time.

Louis Fagon is now p. a. for Russian Art Restaurant, over on 3d Ave.

Among the Broadway fruit vendors is a Scotchman selling crab apples.

Harry Cohn's Hollywood College yell. Cut, Cut. Cut, Cut, Cut, Cut, lay off.

If you want a Xmas card from J. H. Lubin this year call for it in person.

Nan Blackstone now crooning at the Coconut Grove, Boston's swank nite club.

"Fats" Waller, the colored song writer, is the new organist at Connie's Inn.

Ted Healy and Eddie Moran hunting wild poker game in N. Carolina.

Metro girls had their miniature golf tests with Ruth Landesman leading.

Alex Hill, composer, is revamping the "Versatile Revue" at Small's Paradise.

Jack Campbell of Paris is in town for a couple of weeks to look over the new shows.

Wilma Cox, torch singer, will double "The New Yorkers" and the Beaux Arts.

Next by the Saturday Night Boys (Dec. 13) at the Friars is for three prominent noses.

Milton Raison has become p.a. for "Sweet and Low," with "Princess Charming" folding.

Shills are welcome in some of the nite clubs, providing they bring their own ginger ale.

In a Williams street speak, clam chowder is free. It's in a big water cooler and help yourself.

Joe Fejer, Hungarian orchestra leader, has gone restauranteur with a spot in the East Fifties.

A tea room has been installed in the Princess theatre, by Artef, communistic producers.

Mrs. Harry Lenetska creating styles for a wholesale house—says plaids will be the newest craze.

One of the Broadway boys is about to commercialize depression by manufacturing crying towels.

Latest advices via postcard indicate that Walter Eberhardt, ERPI p. a., has arrived in Rome.

The Neal Andrews (Dorothy Hall) will shortly move into a new pent house they have purchased, outright.

Irving Caesar is working on a new musical, "Not Tonight, Josephine," based on a German-torch idea.

Howard Seymour, formerly Seymour and Cunard (vaude), now running a radio station in New Orleans.

Broadway knows an acrobat who has been opening and closing shows for 27 years, and has yet to see an audience.

Bankers returning from Europe slant Europe's film companies as lying face upward looking toward America.

Maybe Julius Ziegler should be mentioned. Someone grabbed his luncheon seat at Sardi's for the first time in a year.

New gag of afternoon tea dances is broadcasting at Club Delmonico, Morton Downey's place, Friday and Saturday afternoons.

Six day bike grind pulled them out of the clubs over the week-end, giving the operators something more to squawk about.

Ken Murray won't open at the Paramount hotel on percentage next week unless the management posts the guarantee in advance.

Picture of Acuna, the stool pigeon, in last Thursday's "News" was a dead ringer for Russel Crouse, "Evening Post" columnist.

They do say that Jos. Shildkraut is going to join the Le Galliene rep troup down on 14th street, his first play with it being "Lilliom."

Ahi, the Chinese coocher at the Madrid, speaks perfect English in long words. But Eleanor Tyers, at the same place, talks faster.

Benny Davis and his revue continue at the Paramount Grill. An 80-year-old woman threw a birthday party there Sunday night.

Since the apple peddlers are taking the play away from the Greek fruit stands around the Square, the Greeks have gone flower store.

Fred Ballard, author of "Ladies of the Jury" and "Believe Me, Xantippe," and his family are at Peterboro, N. H., for the winter.

Of 95 exhibitors of paintings at the Delgado Museum, New Orleans, only 13 received honorable mention. Mrs. O. M. Samuel had one of these.

Paul Gregory, tenor in "Smiles," says if his pal Harry Fender, becomes a motorcycle cop in St. Louis he wants the first ride in his side car.

Richard Cromwell, star of "Tol'able David," (Col) left New York Monday (1). He will make personal appearances in Baltimore and Washington.

Flo McFadden and Jack Haley were married for the second time last week in St. Malachy's Church. First time in Mexico, but Flo didn't think that so hot.

A heavy program has been announced for the sixth annual entertainment of the Authors League. Affair will take place at the Roosevelt hotel Dec. 7.

Belle Livingstone is doing solid biz. Getting a $3 cover charge in addition to selling coupon books for $10. The influx of customers now starts around tea time.

Bill Guard, p. a. for the Metropolitan, has his office rigged up with an ancient gramophone horn through which he can listen to rehearsals and the operas.

First wintry breeze that blew up Broadway started the boys talking about Miami and their chances of making that resort this season. Seems to be plenty of doubt.

Noted in the Whiteman broadcast from Chicago, as received on Washington Heights Sunday night, that majority of request wires were from other band leaders around the country.

Delicatessens are doing a rushing business in five cents worth of this and dime's worth of that. Restaurants all squawking. Cooking in the side stret hotels is mostly the answer.

Herman Pincus, song writer, is being embarrassed by telephone messages lett at his office and asking him to "bring up a case." A bootlegger of the same name was arrested recently.

DeSylva, Brown & Henderson had a blowout for employees at the Victoria Hotel Nov. 18. No special occasion, just a get-together. Firm will hold a similar party about once every three months.

Faber and Wales changed their names for luck. Harry Faber is Con Shay and Lita Wales' new handle is King. They added another girl and the act is now Con Shay and King Sisters.

More musicals current on Broadway than at this time last season, but not so many chorus girls working. Most have dropped show girls, with the clothes horse type now noticed in the nite clubs.

June Walker is refusing to sign contracts running later than February, because that is when her husband, Geoffrey Kerr, is leaving for Hollywood. June figures that "mamma goes where—."

Maurice Marks, Rita Weiman's husband, pointed to a Western Union window and said, "Look, they've got a direct line to hell." Sign read, "If you know where business is, a telegram will reach it."

Mrs. Sylvia Lowenthal, former New Yorker now living in Paris, arrived in New York last week to sell the American rights to "Donagoo-Tonka," by Jules Roman, current at the Theatre Pigalle in Paris.

Harry Fitzgerald is improving so rapidly from his late auto accident, that his secretary, known to all performers as just "Millie," announces that Fitz will visit his office in the Palace building some day this week.

Another nance nite club open, with Jack Mason, drag promoter as the guiding spirit. Two rooms, upstairs, for the $2 couvert payees, and downstairs for the temperamentals who will be admitted without a couvert charge appearing on their checks.

Until last week the elevator operators in the Godfrey Building, 729 Seventh avenue, could wear any color neckties with their uniforms, but when the majority adopted red cravats an order went through limiting their choice to black.

Joe Penner, comedian of the late "Vanderbilt Revue," opened for Loew's in the unit, "Rustic Fancies." Penner is known as the hard luck comic because he has been in more flops the past 18 months than most comedians get in 10 years.

Rasputin, the mad acrobat of the fire escape on the R.K.O. Palace, has a new cap someone gave him. All he needs now is a new suit, some shirts, and a pair of shoes and he's ready to hold out against the vaude bookers for another five years.

Vivian Wilson, with the Eddie Parks act in vaude, who suffered an injury to her nose while riding in a taxi which collided with another car at Broadway and 50th street, three weeks ago, settled her case out of court, receiving $850 from the transport company.

Freddie March and Florence Eldridge (Mrs. March) will keep their Coast Laguna place, in which they've never resided, but will probably give up the Beverly Hills homestead. March is now filed by Par. as an "east coast" actor, and Miss Eldridge is in a Broadway show.

Femme film critics in New York figure themselves affronted and are putting the snub on a film p.a. who helped organize the By-Liners club with a free hangout spot at a Broadway hotel. The rub comes in that only the male sortie are eligible to the organization. What apparently had been overlooked by the organizers is that of the critics on the 13 local dailies doing films, seven or so are women.

London

Rainfall now 24 hours daily.

Enid Stamp Taylor in legit shows now.

Autos at $10 a piece at Soho auction.

Mark Ostrer is back from New York.

Football fever at its height in this town.

Lupino Lane starting a talker for Pathe.

Scented finger nails, the latest by the girls.

Molly Wright getting publicity on law cases.

Ronald Frankau, B.B.C. comic, going film.

Chaliapine gathering the legmen round him.

The King and Queen went to see "On the Spot."

Madeleine Carroll signing contracts all round.

Weak takeoff on Swaffer in current British talker.

Marie Dayne denies she's to appear in a Decourville presentation at the New Victoria. Says it's all a vacation.

Mabel Poulton had a comeback in British talkers.

Joe Grossman dithering with parliamentarians.

Blondes are definitely out of fashion in this town.

Lad named Jack Pettifer regarded as this town's Carnero.

"Secret Passion" being plugged as the best British theme song.

Walter Huston supposedly coming over for "Lincoln" film premiere.

Phillis Konstum gets Ursula Jeans' spot in "The Skin Game."

Charles Cochran is experimenting with revolving stages at the Adelphi.

Dudley Leslie, "Dispatch" drama critic, has a novel coming out soon.

Margaret Bannerman, surrounded by mascots, bouquets and things.

"Hell's Angel's" success at the Tivoli is still the suprise of the picture.

J. C. Graham getting tributes from Walter Bentley. Merger pending?

Harvard-Yale game, relayed over national radio net here, unintelligible.

Edgar Wallace did a cross-fire act with the pit on his latest first night.

November Handicap made year's most important race through Irish sweepstakes.

Michael Balcon is rejuvenating the partially burned down Gainsborough studios.

Eighth birthday of radio here revealed that there are 10,000 new listeners a month.

Maurice Elvey busy on "Potiphar's Wife." Means Raycol will be out of the news for a bit.

Elma Reville is on another script.

John Grierson says he won't make any more commercial films.

Harold Simpson, "Sunday Chronicle" dramatic critic, has authored a one act play for Beatrice Lillie.

Much discussion here as to whether or not Evelyn Laye has really made a hit in Hollywood.

Tharold Dickinson, in the Dominions' cutting rooms, is the best informed English cutter on New York.

Herbert Wilcox rather thought British International took all the kudos from the Premiers' visit to Elstree.

New theatre adv. stunt for here is billing "On the Spot," as "at the Forrest theatre, New York; also the Cambridge, London."

Space hound here honest enough to admit the only thing to do with his latest British masterpiece was to cut it by eight reels.

Boston

Since Brookline voted to allow pictures, six applications have been received for operating theatres there. Two licenses will be granted soon.

Police still tagging cars right and left in the theatrical section, making it tough for those who used to leave the bus at the curb and go to a show.

Mrs. Marie Thiffault, of Cambridge, once member of a vaudeville team, says she gave up stage for baby, in divorce suit she is contesting. She is charged with desertion.

Charlotte Cushman Club entertained stars from legit shows at Copley-Plaza last week. Younger girls from shows served as ushers. At the last the stage reaches Boston sassiety.

Indoor miniature golf courses all through Boston and the suburbs. Seven downtown courses get big play from office workers during lunch hour and immediately after five o'clock.

Banks are giving out Christmas Club checks in advance of usual date so holiday shopping will begin at once. Plan successful according to department stores.

The Freiburg Passion Play at the Opera House Dec. 1, for two weeks, under local auspices. They advertise for volunteers for the chorus. First time in 11 months Opera House has had an attraction.

Of the three Erlanger houses in town, only Trement is open. Colonial and Hollis St. are dark indefinitely. Theatre Guild shows will play the Tremont this season instead of the Hollis St. as in past.

Allied Theatres of New England, composed of managers and press agents, meet for a monthly luncheon at the Bradford. At last meeting Joe Toye of the "Herald" and City Censor John Casey were the speakers.

Hollywood

Hal Roach returned from hunting deer.

Harry Braxton rebuilding his art gallery.

Nate Dyches playwriting here for a change.

John Wayne looks swell with short hair.

Courtenay Terrett calls his house "Mattewan Manor."

You're not Civic if you don't pronounce it Rep-a-tree.

Irene Rich wears a becoming riding habit of poilu blue.

The Paul Sloanes are back from their European expedition.

One actor remarked yesterday he observed Thanksgiving Day by eating.

Will Hays due Jan. 4, which looks like a Hollywood part of honeymoon trip.

Joe Von Stermberg has the finest collection of modern art in Hollywood.

Jack Osterman laying off a week following his R-K-O local engagement.

S. George Ullman and Associates, Inc., has undergone a change of name to Tom Conlon Corp., Ltd.

Mrs. Edwin Knopf getting ready to take her children to New York for the winter. Eddie stays here.

Los Angeles newspaper boys are going to 'Frisco and vice versa. They think it must be better at the other end.

Harry Brand, United Artists, p. a., recovering at the Methodist hospital, from an operation for appendicitis.

Dolores Del Rio convalescing at the Good Samaritan hospital from an operation Nov. 26 to correct a kidney ailment.

Dorothy Herzog, outside of Embassying with Evelyn Brent regularly at lunch, doin' nuthin', but plotting another novel.

New managing editor of an L. A. daily got down to work his first day at 10 a. m. and found they'd gotten out one edition without him.

Mrs. George Fitzmaurice campaigning for the abolition of Christmas cards, money to be spent on Christmas baskets for the poor.

Strong safes are needed these days, figures William Seiter. So the director has organized a company to build a new type of steel caches.

Darryl Zanuck has been receiving threatening letters since "The Doorway to Hell" has been released. Gagsters, not gangsters, suspected of authorship.

Harold Lloyd's dogs will wear special muzzles while on exhibit at the coming dog show. Actor lost several prize canines last year through poisoners.

In Bill Simon's Hollywood and Cherokee dairy lunch room will be served 1,000 free turkey dinners to all comers on Xmas day, bankrolled by Al Jolson.

Pete Smith, almost wholly despaired of, gaining weight and getting along nicely at a Santa Barbara sanitarium, where Louis B. Mayer sent his p. a.

Arthur F. Driscoll, of the law firm of O'Brien, Malevinsky & Driscoll, who came to Hollywood several weeks to defend Mary Pickford in a plagiarism action based on the story of "Sparrows," made by the screen star several years, has returned to New York. Illness of the plaintiff, Col. Hubbard, caused the trial to be postponed indefinitely.

Paris

Florence Star showing her mother the night life.

Reggie Voorhees just teamed with Jean Edwards.

Maxwell Bodenheim back again in Montparnasse.

Lisa Duncan planning another dance concert.

Pearl White still waiting for a part in a talker.

Dolly and Billy always travel with a chaperon.

Pola Negri applauding the Josephine Baker revue.

Tallulah Bankhead and Michael Farmer at Monseigneurs.

Dave and Hilda Murray embarking for Havana Dec. 30.

Jane Marnac at the Daunou in "Gigolo," Louis Verneuil's revival.

McCormick Steele decides to take up permanent residence in Paris.

Grace Tibetts and Priscilla Kastner having cocktails at the Ritz bar.

Tina Meller, Raquel's sister

makes her own clothes—off and on stage.

Jack Hylton is to give a concert at the swank Champs Elysees theatre.

Georgia Graves back from Hamburg to go into the Paris Paramount.

Gwendolyn Stone (Stone and Vernon) rides in the Bois every morning.

Ronald Coleman's English wife taking a vacation in Giverny—outside of Paris.

Sammy Pierce talks with tears in his eyes about the picture he is going to make.

St. Granier is one of the Frenchmen on the playreading committee at Paramount.

Jack Lannigan can't make up his mind whether it's Havana or Algiers for him.

Eddie Root says American acts come over here to get away from the Bond Building.

Yale-Harvard boys hearing the game in the Bowl during their annual alumni dinner.

Bricktop making pictures during the day and money at night at her own cabaret cash register.

The American Women's Club over here is learning to dance—just engaged a real hot tangoer.

Dorothy Farnum says Frenchmen are not very amiable about taking a woman executive seriously.

Charles Mills back from Riviera with an untitled operetta he wrote under Mediterranean inspiration.

Wheeler Beckett to conduct the Vienna Philharmonic after his concert here with the Stranam orchestra.

Mistinguette giving a successful box party at Nudist Bar. Getting a tremendous ovation from the audience.

Mrs. Rockefeller trying to get a special price on clothes at the big couture houses while she's here and not getting it.

Tommy Ladd to leave the Casino de Paris Dec. 8 to go on tour with Mistinguette. Allowed to break his contract here through her influence.

Colette Andris is going to show off her fair figure soon in a bathing suit parade. A novelty, as no one, as far as known, has ever seen her with anything on.

Stone and Vernon walked out of the Casino show one night. Came back the next but neither agent nor act will explain the "disagreement" with Josephine Baker.

Marie Lecomte, actress for 20 years with the Comedie Francaise, gave a two years' notice to that institution. She leaves soon to write and produce plays of her own.

Florence Star thought a couple of good looking boys were trying to date her up from the audience the other night, but it was her partner, Pierre Meyer, they were winking at.

Feminine vanity and free publicity is the bait drafting American femme acts for service the night of the Anglo American press dinner Dec. 6. They will be the only women present, as not even wives are to be admitted.

The widow of the composer, Claude Debussy, is suing a committee of well known Paris showmen formed for the purpose of erecting a monument to the memory of her husband. She claims that they neglected their duty, and asks for $3,600 damages.

Intimate night clubs popular over here this season, in preference to the ones with two orchestras for tango and jazz dancing, in addition to elaborate cabaret programs. An intimate croon or two, soft orchestra, very small room and low lights, gives the ritzy crowd a chance to show off their jewels and clothes.

Loop

Max Turner ate goose instead of turkey that day.

Goodmanites go slumming at the Theatre Guild productions.

J. J. Rubens, having exhausted the handshakers, back to New York.

Harry Voiler has his new loop nite spot, Planet Mars, about ready.

Fred Jordan, by smelling only, says Chi has the country's worst liquor.

Gertrude Bromberg, Shubert p. a., has a new pair of solid platinum specs.

Ascher Levy and Frank Gazzolo reported in Phoenix taking a rest from something.

George Brown, R-K-O p. a., was once taken for Ernest Hemingway in a St. Louis depot.

Frank Morgan spends his week ends riding trains to the College Inn from the hinterlands.

Every time Nan Elliott goes into Henrici's for a quiet lunch it turns out to be a convention.

Frank Smith, Palace manager, always meets strangers now with a flock of ushers looking on.

Irving Zapp is contemplating "getting away from it all," which may mean a trip to China.

Manny Kernwein, Dramatic league treasurer, has a tooth that keeps giving him a free fact lift.

Publix-B. & K. Louie Lipstone has a refractory lock of hair he toys with during arguments.

Phil Reisman in town last week for a regional sales conference with the midwest Universal managers.

Bill Hollander, Publix-B. & K. press chief, switched from airplane to the train the last minute on an eastern jaunt.

Helen Kurniker missed her chance to be a heroine when she wasn't present at the fire in her building, the Stevens.

George Lukes, after an unsuccessful stab at indie booking here with Kontos and Gregory, is heading back to the metropolis.

Aaron Jones, Jr., John Garrity and Rollo Timponi comprised the legit theatre committee for Mayor Thompson's $1,000,000 prize idea.

With biz terrific opening day at the Chicago, Max Balaban and Bill Pine took turns on each other's shoulders in order to get a peek at the stage.

When Fred Lowenthal sings and somebody squawks that he's flat, the gagman answers: "Why shouldn't I be? I haven't made a quarter in six months.

Maxine Levy, costume designer and instructor at the Goodman, wrote something more than 20,000 words for her 15-minute theatre talk over WMAQ.

Biggest game of the year, Army-Notre Dame, encountered the worst weather. Tickets, scarce the day before, were being offered free at game time, with no takers.

Publix-B. & K. tossed away some dignity for "Life of the Party" at the Roosevelt and "Hell's Angels" at the United Artists, plastering the front of the house with huge circused banner announcements.

Miami

Chester Alexander is m. c. at the Alcazar Roof.

Frank H. Ullrich will be director of music at the Roney Plaza Hotel.

Alexis Kosloff will open a dance studio at Miami Beach for the winter.

Max Carey and Paul Waner of the Pittsburg Pirates are vacationing here.

Young Stribling refereed the main bout at the Coral Gables Coliseum Nov. 26.

Downie Bros.' Circus will show here Dec. 8-10. Proceeds to charity. First time this circus in Florida.

Art Childers, manager of the Floridian Hotel, is in New York. Night club opens New Year's eve.

Governor Larson of New Jersey and his bride are spending their honeymoon here at the Roney Plaza Hotel.

Blackstone Hotel open. Orchestra is under direction of G. L. Mercadante, for twenty years leader of the Royal Palm Orchestra.

New Van Ness Hotel, on the ocean front, opened Monday. It was recently completed by the Van Ness Bros. of Yonkers, N. Y.

Club Bagdad, hotsy totsy, out near the race track, opened for the season Saturday. Rose Louise, feature. Music by Howard Rossman and band.

Laura Ingalls, noted woman flier, arrived here today after a leisurely flight from Roosevelt Field. She will participate in All-American air meet to be held here in January.

It now appears that Frank J. Bruen, formerly with Madison Square Garden, is going to pass up the $100,000 (?) job in Cuba and work for the Miami Jockey Club for $15,000.

Thomson and McKinnon opened their ocean front branch office on Miami Beach Dec. 1. Dick Turpin is in charge. Ungerleider & Co. opened in the Roman Pools the same date with Harry Clineman in charge.

Esselle Parichy and Aaron Bernstein, Pathe photographers, are here for a few days before making a tour of Cuba, Porto Rico and Haiti by airplane. Pictures taken on this expedition will be released as short subjects by Pathe. Mrs. Parichy is also along and will act as continuity writer.

Toronto

Apple peddlers charging two bits.

Its Pepper's final week here as m.c.

Lee Wilson still pounding Park Row.

Globe cans films and goes burlecue.

Kingsley Bell off for Hollywood this week.

Antique and art dealers despondent. No biz.

Bob Leslie back in Keppie stock as leading man.

F. P. Can. opens new Sudbury house, seating 1,400.

Lydia Fraser using her six-foot brother as model. Mag work.

Morley Callaghan in Child's and reading own manuscripts to frau.

Hundreds turned away from Clarence Darrow-Rabbi Brickner debate.

Jack Arthur's Lillian Magner back at Imperial as solo dancer and violinist.

The Peter Rich who is doing those panhandling exposes is Peter McRitchie.

Bill Entwistle, ex-vaudevillian, singing in local churches and getting paid for it.

Oscar Hanson, of Tiffany-Stahl, here. Promotion. Arthur Lee, of Goumont-British, ditto.

Bill Shaver, Pacific Coast sports writer, again refereeing National Hockey League games hehe.

Abe Orpen, race track operator and gambling joint owner, kicks in with $100,000 to feed unemployed.

Merrill Dennison, writing radio scripts for Canadian National Railways, lunches with Greg Clark and Fred Griffin.

New Orleans

Marathon dancing coming back.

No jai alai this winter.

Tom Campbell's 68th Sunday.

Race touts look seedy.

R-K-O's new exchange.

Moise Bloch new p.a. Loew's State.

Arthur Leopold in middle west.

Lou can buy almost any of the local miniature courses for the price of the golf balls.

Adolph Meise doing theatres for the "States."

Lovey O'Donnell expected this week.

Piron's colored orchestra at Roosevelt.

Johnny Moloney m.c. at Fronton.

Rod LaRocque and Vilma Banky in "Cherries are Ripe" turned 'em away in Memphis. Here New Year's week.

Walker Whiteside due at Tulane shortly.

New Orleans staging a little theatre tournament all its own. Ben Hanley has the town het up.

Hotels filling rapidly now.

Betty filling at the Strand's organ.

Palace slow in opening.

Cornelius Meehan back with R-K-O. Hard worker.

Dance hall biz picking up. About 20 creep joints around. Most worrying about the rent.

Berlin

Olaf Fjord has been called to Rome by Pittaluga for a German version.

Walter Hasenclever is again in Berlin. He is working on a new stage play.

Henri Bender, in his restaurant on Bleibtreustrasse, showed an educational picture.

Erik Charell has overworked on the rehearsals of his "Im weissen Roessl" and is ill.

Cabaret actress, Elli Glassner, announces her engagement to Erwin Marx, director of the Charlott cabaret, Hanover.

Rudolf Forster, is the partner in Elisabeth Bergner's talker, 'Ariane'. Grock is in his studio work in Neubabelsberg.

Emmy Sturm is in the musical comedy, "Ich betrug dich nur aus Liebe" ("I Am Deceiving You Only Out of Love").

George R. Canty, film trade commissioner of the U. S. Department of Commerce, has been here but departed for Warsaw.

Otto Gebuhr will be in Henri Bernstein's "Melo." Play is to be directed by Eugen Robert and will be shown in "Die Tribune."

Albert Basserman is appearing next month in the "Deutsches Kunstlertheater" in Somerset Maugham's "Der Brotverdiener."

Chief engineer of Western Electric, Lawrence J. Eckstrom, here to examine the apparatus of the Western Electric, gone on to Vienna.

Cilly Feind, has gone to Paris, to play the starring part in the Paramount picture, "Halbwegs zum Himmel" ('Half Way To Heaven').

Franz Lehar and Richard Tauber have arrived here to attend the premiere of their talker, "Das Land des Lachelns" ("The Land of Smiles").

One Hungarian comedian, Denes, has refused to go to Vienna, and Hubert Mareschka to continue in Paul Abraham's operetta, "Victoria und ihr Husar."

The Ullstein concern is going to have its Christmas peace. The hostile brothers, Hermann and Franz Ullstein, are resuming the management of the concern.

Otto Klement wrote the German dialog for Universal talker, "All Quiet on the Western Front." It premieres Dec. 15 in the Mozart Saal, with Hanns Brodnitz.

Middle of December will see the Metropol theatre opening of the new operette by Franz Lehar, "Schon ist die Welt" ("The World Is Beautiful"), with Richard Tauber as the lead.

Richard Eichberg's latest star, is Martha Eggert, who will appear in his next talker, "Die Brautigamswitwe" ('The Bridegroom's Widow'). At present she is in the Hamburg Volks-Opera.

Friedrich Zeinik is about to start a talker, "Im Walzer-Paradies" for the Deutsches Lichtspiel-Syndikat. Bruno Granichstaetten is the author of the script and will also write the music for it.

Professor Albert Einstein received an offer from a London variete house, to appear on the stage delivering a lecture on his relativity theory. Prof. Einstein naturally declined.

Rudolf Rittner has returned to films after a long absence. He has the main part in the Terra-United Artist picture, "Vater und Sohne" ("Fathers and Sons"), directed by Victor Sjaestroem.

Suzanne Lenglen, is expected here the end of this month for some sporting activity; for the time being, however, the manager of the performance and the star have not agreed as to the purse.

Alexander Moissi upon advice of his physician, goes to Cairo. From there he will go with his wife, Johanna Terwin, in April, 1931, to Buenos Aires, Montevideo, and Rio de Janeiro on a starring tour.

The Superintendent of the State theatres, Tietjen, seems to have lost in favor. For the present one has taken from him the Staedtische Oper (Municipal Opera), and will very likely dispose of him entirely at a later date.

Nice

(France)

Dorothy Parker gone home.

Mae Murray visiting the old man.

Jim Kay (Kalnay) had his schnozzle fixed.

Jacques Isnardon, Marseilles tenor, died on the eve of the 1930 season.

Frank Harris smoked a pipe for the first time in 32 years the other day.

Harry Worth, ex-middle west Shubert, is on Gould's Palais board of directors as "attache."

Nanon Krakow, Colleen Moore's aunt, took the old beauty scalpel on the chin and clipped 20 years off.

Exactly 465 hotels give the Chi "Trib" as a throwaway to American guests, giving "Herald" a daily burnup.

Where Buddy Rogers is, nobody knows except his Ma, and she's with him.

Aldous Huxley just finished his first play for Leon M. Lion at Vence, hill town where D. H. Lawrence died.

The row between Rex Ingram and Edouard Corniglion-Molinier changed to Paris. Molinier sat too pretty in Nice.

Red lacquered nails for dames giving way to gilt in latest craze. Better on the eyes. Other looked like a blood-test.

D. H. Lawrence's stepdaughter has gone gaga. Daughter of a German baron before her ma eloped with author, now dead.

Pola Negri writing "My Confession" with her Ma as censor at Cap Ferrat, where Somerset Maugham and the Duke of Connaught live.

Jefferson Cohen won't telegraph flowers to meet Marcelle Chantal's train any more, because in a little while she won't be his wife any more.

Frank Scully, Irish Catholic, huddling with the last of the Turkish Sultans, who is still pope of fifty million Mohammedans, on the Califf's autobiog.

Nina Putnam was all set to make a break for H'yw'd next mo., but she had to take care of an urgent matter of intimate finance, and that has blown the trip far into 1931.

Bob Collyer, who sung so low as small bits with Walter Hampden, has sunk even lower. He's writing English page of a French rag here when not filing cables for the Paris "Herald" and New York "Sun."

Minnies, in a death struggle in the States, pulmotored here for a prosperous winter. Monte Carlo Casino taking three pony golf things, new patented grass course, designed and financed by Philip Eliot, cousin of Earl of St. Germans, and Bob Van Sant of the Van Ess hair tonic millions.

Hanlon Dinner

(Continued from page 49)

mouth" (later acknowledged to be Winchell's own gag), said Benny. Walter talked long in explaining his row with the Shuberts, starting when on the "Graphic," which needed the advertising. He started out by saying the Shuberts produced 54 shows that season "and I panned 55 of them." Also explained his recent notice on "Smiles."

Hanlon: "I've been roasted on all sides, I've been put on the spit—so many people here know me for 20 years we all must have done a bit up the river. My past life from my own lips—starting away down south on Houston street. When my oldest brother went to work we moved uptown. I went to the College of the City of New York, but got too many demerits, then went to Wall street and developed a sense of humor, between panics. Worked in vaudeville three years with Will Morrissey—and then came the war. I became a jolly tar and stood on the dock at Hoboken for eight solid months. All I want on my tombstone is: "Cleaned and Dyed'."

Joe Cunningham, batting for Bugs since Baer quit Philly: "The dictionary says a Friar is a lot of little fish, a lot of suckers. But there was one great Friar and his name was Tuck, an associate of Robin Hood, a guy then in the beer racket. This O'Hay starts to be nice and then becomes a Friar. At this time of the morning Walter the Winch is usually looking through keyholes for blessed events. Hanlon was born in a duplex apartment, the other half being for the horse."

Arthur Lyons, the speech-making agent, again mentioned that he was after a lot of talent. Said that Joe Laurie, Jr., had layed an egg just ahead of him, but the alleged dog fancier did very well. "As for Hanlon, after I booked him, we have been friends on and off."

It was announced that the honor guests for a Saturday night soon would be "Hart, Schaffner and Durante."

NEW ACTS

Dolores De Monde, Jack Walsh and Simon Jurist, comedy sketch, by Andy Rice, "The Benefit."

Bobby Bernard and Miss Grey, two-act.

Ray and Wellings (2).

Harold and Joe Mack (2).

Three Morin Sisters.

Robbins Family.

Rhythm Vamps, formerly Vera Sabina and Co., flash.

Friends' Gobs of Joy (12).

Brooks and Nace, colored, two-act.

Nee Wong Co. (5).

Bobby Randall Co. (3).

Albright, Harte and Co.

Three Pioneers, formerly Eddie Horan and Co.

June Dawn and Co. (Ethel Hopkins).

Ed Rogers, formerly Tommy Bracken and Marie Truco.

Mayo and Fisher (4) with Ottilie Carday and Margaret Beyer.

Cohn Quits "Graphic"

Joe Cohn, for six years political editor of the N. Y. "Graphic" and assistant to the publisher, has effected a settlement of his contract with the new control staff and has left the paper.

Among the Women

By The Skirt

The Best Dressed Woman of the Week
CONSTANCE BENNETT
"Sin Takes a Holiday" (picture)
Mayfair theatre

The Helen Gahagan of Now

For so tall a woman, Helen Gahagan wears clothes exceedingly well. Miss Gahagan is appearing in a play called "Tonight or Never." "Tonight or Never" is the name of a perfume, the play is just as suggestive as the name sounds.

This star has returned from Italy with a well-trained voice. It may not be of Metropolitan quality, for which she has much to be thankful for. If Miss Gahagan can continue in roles in plays with singing and as interesting as "Tonight or Never" she can deem herself fortunate.

David Belasco presents this play at the theatre bearing his name and it has the Belasco touch. Its two sets are more real than theatrical. Men may not like the show but women will go for it plenty.

There is a hot second act that makes "Young Sinners" and "Strictly Dishonorable" sound Sunday school.

Miss Gahagan evidently is fond of lace. Her first pink chiffon frock made with a long train was trimmed all over the bodice with lace. Her evening frock was entirely of white lace and worn with a velvet wrap. And in the last act a negligee of yellow satin was trimmed both top and bottom with ecru lace. A black georgette street costume was made with bolero effect and worn with a matching cape and silver foxes. A black velvet cloche hat and earrings of the deepest coral with purse of red made an exquisite ensemble.

Katherine Stewart was resplendent in pink velvet very much ornamented in diamonds both on the gown and body. A street ensemble was in a brownish beige richly trimmed with fur.

Moran, Hopkins and Winchell

A new piece at the Plymouth theatre is "This Is New York." It may be New York, but it certainly is not Arthur Hopkins. The wonder is that Mr. Hopkins bothered with so trivial, not to say boring, a play.

The first act was all Walter Winchell, the second a suicide and the third a pompous senator.

For some reason, possibly as a picture name, Lois Moran was taken from the studios and given the ingenue part. Alongside Aubray Dale Miss Moran seemed amateurish. Her lines were spoken in monotonous monotone and it wasn't until the last 10 minutes Miss Moran essayed one gesture. Better in the studios, Miss Moran, and wait for a good picture, even if you haven't had one in a long time.

In the first act in a yellow bath robe made very mannish and edged with a black stripe, Miss Moran made her appearance. She soon changed to a white satin evening frock, made quite plain. In second act and third act Miss Moran's suit of black with matching hat was ordinary.

The idea may have been simplicity of costume, and perhaps also in acting, owing to the superior support. But clothes these days may be simple and still be smart.

Miss Dale's single frock was a nice shade of blue with a figure of metal threads. Ruth Hammond was in a chartreuse green made with the new cowl neckline. Lota Bonner, dark haired girl with boyish bob, was in white, with the skirt boldly lined in red.

Swell Clothes

It's the World's Fair at the Mayfair theatre this week. Seldom have such crowds congregated in one theatre. People all over the place and the ushers ought to control the talking of the standees or the Mayfair will have the reputation of the Globe, which isn't so good.

Reason for the stampede is the picture, "Sin Takes a Holiday," with Constance Bennett. A child might have written the script but it has an excellent cast. Miss Bennett goes through the picture in one dress after another. There is a procession of night clubs and splendid costumes by innumerable women, but only the draw of Miss Bennett could possibly do what this picture is doing at the Mayfair. Miss Bennett's clothes are the last word and it is to her credit that she never goes in for the bizarre.

Her most striking costume is street outfit consisting of a black velvet jacket, having a high and deep collar of white ermine. Short sleeves also carry a border of the fur. The three quarter coat is over a skirt so tightly fitted no figure line escapes. Evening frocks are the conventional lace or chiffon. One with the skirt made entirely of ruffles, put on at intervals, is made only for the slimmest of figures and Miss Bennett has that. A black net has a large dot. Basil Rathbone adds to this frothy picture for in other hands the part could have been ridiculous.

Those Classy Hockey Games

Spectators sitting in boxes at Madison Square Garden night of Nov. 25 were annoyed by brats in the gallery expectorating down on them.

That won't help anybody's hockey.

Walter Woolf's Egg Plant

Hollow out an egg plant.

Steam the inside part in water for about 20 minutes, or, until fairly soft.

Six medium sized onions.

The shell of a green pepper.

Slice together and put in a pan with a piece of butter the size of an egg.

Cook until half done, and add one cup of tomato soup.

Salt and pepper to taste.

Then take egg plant shell and boil until half soft.

Fill shell with the mixture, put in oven, sprinkle with bread crumbs and serve hot.

MARRIAGES

Theron Bamberger and Phyllis Perlman were married in Philadelphia Nov. 26. Bridegroom is a New York press agent associated with Alexander McKaig and the League of New York Theatres. Bride is also a press agent for Lewis E. Gensler.

Vincent R. Veters and Rosalie O'Neill, both of New York City, have filed marriage intentions at Greenwich, Conn.

Helen Lund (no-pro) to Freddie Cohn (DeSylva, Brown & Henderson), in N. Y., Nov. 26.

Marion Gering to Dorothy Libaire in New York City, Nov. 28. Groom is a legit stage director. Bride is a legit actress, currently in "As Good as New."

Evert R. Cummings to Hazel Gregory (non-pro) in Cedar Rapids, Ia., Thanksgiving Day (27). Groom division manager for Publix in Omaha.

Will H. Hays to Mrs. Jessie Herron Stutesman, Crawfordsville, Ind., Nov. 27 at the home of Col. and Mrs. Charles D. Herron, brother and sister-in-law of the bride, in Bethesda, Md. Bridegroom was former postmaster general of U. S. and present head of Motion Picture Producers and Distributors of America.

He was separated by divorce from his first wife about a year ago after an estrangement of several years. Bride is the widow of James F. Stutesman, former U. S. Minister to Bolivia, who died in 1919.

BIRTHS

Mr. and Mrs. I. S. Kornblum, son, at Los Angeles, Nov. 12. Father is Coast Equity lawyer.

Mrs. A&A on Payroll

Chicago, Dec. 2.

Freeman F. Godsen is paying his wife $200 weekly, with Charles J. Correll a like amount to his frau for the help the two wives give the boys in preparing their air material.

Amos 'n' Andy team, while working up all their own material are leaning heavy of late on the two femme assistants, who are suppiying lots of the ideas.

Ritzy

Alma Claybaugh was referred to as constantly entertaining notables. Another singer who does likewise is Cobina Wright. Esther Cobb was the second of five wives of Owen Johnson, novelist, son of Robert Underwood Johnson, former asmassador to Italy. She married William May Wright, who was divorced by Sally Dixon, now Mrs. Gerald deC. May. Her guests include Lucretia Bori, Artur Bodanzky, Ben Ali Haggin, Jane Cowl, Ruth Draper, Alla Nazimova, Ina Claire, the Earl Amherst, Noel Coward, Paul Reimers, George Gershwin, Edward Knoblock, George Jean Nathan, Lillian Gish, Princess Francesco Rospigliosi and Prince Serge Obolensky.

A Couple of Flops

"The Lottery," S. Jay Kaufman's production, opened and closed out of town. It was adapted from the Hungarian by Leon Cunningham, actor, who has had two plays, both flops, produced on Broadway. Kaufman married an actress from Hungary. She appeared minorly in Belasco's "Mimi."

Alice Nielson Alone

Alice Nielson has divorced her third husband, Dr. Le Roy Stoddard, securing settlement of $40,000. Her first was Benjamin Netwig and her second J. F. Leffler. From Nashville, she first appeared in musical comedy in Oakland in 1895, touring with "The Bostonians" 1896. She made a Broadway hit in "The Serenade," 1897, and triumphed in "The Fortune Teller" in 1898.

Marian Benda's Marriage

Marian Benda, formerly in "The Follies," has married Baron Rupert von Boecklin and is honeymooning in Germany. Daughter of the late William G. Wilson, of New York, she is a niece of Henrietta Wakefield, former opera singer. The Baron is engaged in business in New York, and will inherit great wealth from his mother, Baroness Ruprecht von Boecklin, who divorced the baron. She was Gertrude Berwin, daughter of the late Charles E. Berwind, of Philadelphia, and niece of Edward J. Berwind, who owns one of the show places at Newport.

The bridegroom is an nephew of Mrs. Henry H. Harjes, of Paris, who was Fredericka Berwind, and divorced Charles Gilpin, of Philadelphia, composer of many scores for the University of Pennsylvania shows.

In the Social Register

"Photoplay" for December prints an article by Katherine Albert, "Who Is Hollywood's Social Leader?" One reads, "The only name of anyone connected with pictures that appears in the famous social Blue Book is that of Antonio Moreno."

The recognized criterion is the Social Register. The only person recorded connected with pictures is Ilka Chase, actress. Ira L. Hill, photographer, is listed, but not his first wife, Kathryn Carver, now married to Adolphe Menjou. Clifford Warren Smith was dropped from the Social Register when he married Clare Luce. Sidney Howard, Louis Bromfield and Alice Duer Miller, scenario writers, are recorded.

Miss Albert artlessly continues: "One of the most cosmopolitan and fascinating groups is to be found at the home of the Arthur Hornblows. Mr. Hornblow is one of the executives in the Samuel Goldwyn company. He and his wife invariably attracting visiting literati, and their guest lists will include the Sidney Howards and the Noel Cowards." Sidney Howard was divorced some years ago from the late Clare Eames, and has not remarried. Noel Coward is a bachelor.

The MacDougalls

When Gladys MacDougall was married recently to Harry M. Graham the society columns stated the bride was a daughter of Alice Foote MacDougall, who amassed a fortune selling coffee and running restaurants, and added Gladys was a great-granddaughter of Stephen Allen, Mayor of New York from 1821 to 1824. No mention was made of her being a niece of the late Emerson Foote, who, as private secretary for several years to Aimee Crocker-Ashe-Gillig-Gouraud-Miskinoff-Galatzine, encountered hundreds of show people at the exotic entertainments constantly staged in New York by the princess from California, who, having divorced her fifth husband, now lives in luxury in Paris.

The Parisian Front

By Christine

Paris, Nov. 21.

Maurice Chevalier is in town and the French stenogs are thrilled, but not too thrilled. They don't dare because their mamas and papas are mad at Chevalier. Mad because he's come to Paris with his bank account full of American dough.

Nevertheless, the girls sit up in the very high top row of one of the biggest theatres in Paris and palpitate at someone whom they used to appaud in the humblest French music halls and now regard with awe and envy as one of the biggest American cinema stars. For a lesser artist the top rows would be conspicuously vacant, but for Chevalier they cannot be less than a third empty at most, regardless of the grievance. He is blessed with one of those personalities, and why he shouldn't cash in on it in any country is too ridiculous a question to go into.

For the benefit of the American colony in Paris he sang three songs in English—but with a careful explanation in French first, and with a master stroke of tact he sang them as they might be sung if three of the most popular French comedians would sing them after they had returned from a trip to America. They went over almost as well as the dirty French songs on the program, which were not only contributed by Chevalier, but also by two other Frenchmen. Give the true Parisian a song with about 50 verses and plenty of good, plain, outspoken dirt, and you are bound to get glowing rounds of applause.

French Chorines' Taps

A last word on this Chevalier appearance, and one not too commendatory. He himself is the complete half of the long program. The entertainers who fill in the first half are simply there so the audience will feel they have had a big evening for their money.

It is chiefly ballet and tap. The first isn't so bad, the second can be dismissed with one word—unnecessary. With jazz foot work as it is done by French choruses in the state it is, it would be wiser to omit it entirely.

Otherwise Chevalier, full of American dollars as he might be, is still a perfectly swell artist. He's a nice boy, too, when you meet him off stage, although this sob sister couldn't keep her mind on her work when interviewing him because of his socks. They possess all of the eight primary colors (are there eight?) in a complicated series of cross sections.

Mabel Boll's Quest

Mabel Boll is Paris, practicaly hiding in a hotel, refusing to see anybody. The boy friend, Levine, languishes in Vienna accused of a daring attempt to reproduce the smallest denomination of French francs; in other words, four and eight cent pieces. True devotion brings her to Paris to find a nice bright lawyer who will clear up the situation.

All the femme correspondents in Paris for American newspapers were commanded to appear at a meeting this week held in the private office of Jean Charles Worth, the dressmaker. The invitation was made intriguing by saying that if you didn't show up to stand together you'd probably wind up in a breadline—out of a job. It seems some enterprising young lady came over here to fix up things between America and France. She claimed to have been terribly agitated for some time about the way France was talked about in American newspapers. So she wanted to tell the fashion writers especially to say nice things about the French. This was the gist of her argument, and when one impatient woman demanded a proof of the supposed propaganda against France, what do you think the dear lady gave as an example? The fact that when a certain movie actress got back to America from Paris she made a statement to the newspapers that she would never buy another evening dress in Paris—no, never. They were entirely too expensive, that was why. The actress was Marion Davies—and it was mean of her to say that, too. Anyway, after the lady gave that brilliant example of anti-French propaganda she went home next day on the French line.

"Nanette" in French

It brings you back to your childhood Broadway days to go to the revival of "No, No, Nanette," now on in Paris. Hearing that old song "Tea for Two" is just bringing back an old dim memory, even if it is sung in French. The show as it is presented here is not so bad for such a typical American transplantation. The chorus girls are mostly English and aren't made any too fetching by having to wear dresses left over from last year's "Desert Song" or something. Nanette is a cute little trick whose name is Lulu Hegoboru. She does the part with just a nice blending of American snap and French oo la la. It's funny, though, how seeing that same comedy on Broadway would just tear your heart out at the innocence of the American girl, and then seeing the same thing with the same music and words over here with a French heroine.

Thelma Edwards has a good part in which she gets over a little French conversation, a French song and a dance spot all by herself. It's horrid to be partial to your own country, but when Thelma does her stuff next to a blonde and a red-haired principal, one a little too hard and the other a little too fat, she just stands out like the life of the party. She is doubling at a night club as well as doing a little picture work on the side.

Nita Naldi, by the way, is learning French. She can say "Enchantee" now on meeting you, with a perfect American accent and without hesitating. It's too quaint, especially if you have just heard her rip out an American exclamation. She's one who has gone native over here, and, although she is as genial as ever, she is quickly acquiring pounds. She swathes herself in long flowing black and gets the eyebrow pencil to work. She's got a loving husband and a gorgeous apartment here, and she doesn't get herself much disturbed over losing the limelight and taking on curves at the same time. However, if she ever does get beyond "enchantee" she may do a picture.

Vaude Stocking Edict Is Off Palace Torsos

The last half of this week's Palace bill is aptly described by Benny Rubin as a "week-end with Harry Carroll." His act-in-one and revuette lengthen into a cheerless rehashing of old gags. Chatter is linked together by the old reliable patter that starts, "Hello, everybody; how de do?" and, except for neat specialties by the girls, might be subtle burlesque on old tab styles. Costumes are scant but pretty, in tulle, taffeta and satin. The stocking edict evidently doesn't apply where torsos are bare as limbs.

Maxine Lewis wears two well-chosen taffetas, the first a becoming gown in a beautiful American Beauty shade. Her song-style is good, but tiresome when extended over two lengthy medleys.

Ann Codee knows all the wise tricks of obtaining audience attention, including ability to select and wear striking clothes. Her present costume is excellent for a "French comedienne"—slightly wicked combination of black velvet and brocaded cloth of gold. She is one of the few women comics who can indulge in a knockabout style and still retain something akin to dignity.

Hollywood's New Sweetheart

By Grace Green

Hollywood, Nov. 29.

The premiere of "Min and Bill" at the Carthay Circle called out the creme of first night attendants. Executives, their wives and stars not only paid tribute to the fine picture, but mainly to Hollywood's new sweetheart, Marie Dressler. For her characterization of "Min" she certainly should be in line for the Academy's award for the best acting next year.

Marie was there, looking happy and lovely in a black lace gown worn over shimmering black satin. The skirt had an inserted godet in front, with a large flat satin bow where the godet started. Her black caracul coat was worn with a silver fox.

But why will gorgeous women like Marjorie Rambeau allow creeping avoirdupois to detract from their attractiveness? With all that excess weight she is still a fine actress and a beautiful personality; without it, she most certainly would be nigh onto ravishing. Her black chiffon velvet gown with the small cape in back fitted to perfection. The rhinestone incrustations around the low square decolletage further enhanced her charms.

Dorothy Jordon distinguished herself in this talker. Her gown of flesh-colored tulle over pink satin and her wrap of pink velvet were well suited to this sweet girl.

Happier over her friend's success than she could ever be over her own was Polly Moran, who wore, with unusual grace, a black georgette with designs in various colors outlined in beads. Slim, blond Flora LeBreton looked almost fairy-like with her long tresses in a low swirl on the nape of the neck. Her long flowing sleeved gown was of shell-pink chiffon, and her wrap was of light blue velvet.

While on the subject of hair, none has been seen around here that can compare in beauty and color to Hope Hampton's golden red crowning glory. Her turquoise gown with which she wore a turquoise necklace all tended to emphasize her cameo beauty.

Among others were Mrs. Harry Rapf in a lace gown of palest pink, exquisitely tailored, and Mrs. B. P. Shulberg wore a smart black velvet with narrow inserted ruffles of black lace six inches apart down the entire length of the long full skirt. A touch of Alice-blue velvet around the decollette was a pleasant touch.

Mrs. Dave Selznick (daughter of Louis B. Mayer) looked well in a chic black velvet.

Persons

Wallace Beery with bandage on his forehead. Last week it was his hand.

Lew Cody appeared unusually nervous in announcing the stars attending the premiere.

Robert Montgomery carefully guiding his charming wife through the mob lining the sidewalks at the same opening. She became a mother a couple of weeks ago.

John Roche has lost some excess poundage.

Ralph Forbes looks and wears a dress suit.

Grand rhythm to that Abe Lyman band. While not exactly proper, the boys look well with the white vests worn with the tuxes.

Glenn Hunter sporting a bright blue tie and a beret in the Gotham.

Sid Grauman with his sweetheart, his mother, whom he always escorts to all Hollywood functions.

Hobart Bosworth trotting along peacefully on a fine horse.

Sam Hardy speeding along Hollywood boulevard in a flashy yellow roadster.

George Gershwin is being invited to all the Hollywood parties and is a grand sport. He obliges to any request to play the piano.

Edgar Allen Woolf is another favorite at parties. He generally wows them with his imitations.

Another Premiere

The premiere of "Morocco" at the Chinese with Marlene Dietrich, the new German girl starred, was like all openings at this theatre, glamorous, almost unreal and unbelievable. The same thousands of people lining the streets in every direction and the same dozens of arc lights trained on the celebs as they entered.

The picture will undoubtedly get the femmes. Miss Dietrich's cool aloofness will make 'em like it, and Gary Cooper and Adolphe Menjou will draw.

The prolog was fast and flashy. Costumes mainly of long full multi-colored skirts studded with either rhinestones, sequins or crystals, and tiny jeweled brassieres.

Petite Mary Pickford, as usual, caused quite a stir. She looked charming in a brown tulle gown with a capelet of bronze sequins, but for one of those embarrassing things that occur occasionally in the best circles. At the same opening and sitting not far from Miss Pickford another girl, not a picture personality, wore the exact duplicate ensemble. What a balling out couturier is going to get!

Estelle Taylor, escorted by her husband, Jack Dempsey, left nothing to one's imagination in her ultra-revealing, form-fitting gown, which was a beauty. The bodice was of Chantilly lace and the full, trailing skirt of golden-brown taffeta was unevenly joined to the long bodice.

Lupe Velez, with her attractive husband, Gary Cooper, was her ever-vivacious self and looked grand in a slinky, black, velvet gown with side gores in the bodice of flesh colored net outlined with seed pearls.

Mary Brian looking just as nice as she is, wore a cream lace gown with small ribbon flowers in pastel shades scattered over the entire gown. Her wrap of turquoise velvet banded with white fox.

Stately June Collyer's gown was of gold-cloth completely off the shoulders and miraculously kept up. She wore a black velvet coat trimmed with white fox.

One usually thinks of Lily Damita as a hoydenish type. Surprise when she is seen carrying herself with more poise and dignity than any other person in this assemblage. Her beautifully tailored gown was of ivory satin as was her long wrap which was banded with black fox around the bottom only.

Little Mitzi Green made a lovely speech over the microphone on her entrance. She is a self-assured little elf. Her frock was of light blue georgette.

Sue Carol has lost some of that surplus avoirdupois and looked like her old self again. Her black gown was worn with a bright green velvet wrap trimmed with honey colored fur.

Midnight at Henry's

Midnight at Henry's one can generally see a nice gathering of celebs. Attracting more attention than anyone else was Marlene Dietrich with her director, Josef Von Sternberg, looking nice in a dashing brown cloth suit with brown fox around the entire short jacket and also on the cuffs. Her bright green, chenille knit, beret was most becoming.

Sally O'Neil was cute in a tailored maroon dress with a matching hat. Her fitch coat and tiny muff were snappy.

Leo Carillo, looking younger and healthier.

The femme glances sure concentrated on handsome Richard Tucker.

The poor acoustics at the Music Box, combined with the bad heating arrangement helped, if that's possible, to make "The Infinite Shoeblack" seem longer and more tedious, although it was capably cast and enacted. Particularly good work by Olive Meehan. She wore only one commendable gown which was of white tulle encrusted with rhinestones around the decolletage, down the front and along the side seams. It was molded to her form to the knees and then billowed out with numerous layers of tulle.

Quite bored with this lengthy drama was Vera Steadman, who has lost most of that excessive avoirdupois she carried around in Paris last year. Her full skirted ecru net gown was lovely, also her ermine wrap with white fox collar and cuffs.

Marie Prevost was girlish in a black frock, with which she wore a short black velvet coat and a small soft black velvet hat.

Did You Know That—

Helen Lind is now in pictures; she's the voice of "Mickey Mouse" . . . Blossom MacDonald is the wife of Billy Rock, the dancer . . . Winnie Sheehan has gone back to Hollywood...Ernestine Woolf has a new mink coat...Marion Spitzer's New York trip has been postponed, temporarily . . . Florence Eldridge looked stunning in a brown tricorn and a summer ermine coat at a matinee of "Grand Hotel" . . . Leonie Leontovitch, of that play, in addition to giving a really great performance, wears a small gold hat with a wide sable band; simply ravishing . . . those ecstatic newlyweds, Barbara Newberry and Eddie Foy, Jr., were hysterical Saturday night at the Mayfair, doing a tango...Marion Harris was there, looking sweet in a black velvet gown with a band of white gardenias across one shoudler...Sharon Lynn wore a blue lace, and Claire Windsor a white beaded gown, with intricate straps in the back... Herbie Harris made himself a hero by recovering a $20,000 brooch that some woman dropped . . . Dorothy Hall had eight white orchids to match the ermine of her chic little wrap . . . Nanette Guilford chose a white crystal gown for the occasion . . . Jeannette MacDonald looked regal in delicate pink sequins . . . Harold Franklin was there, and Carlotta King, Madeline Cameron, Billy Gaxton, Louis Shurr, Neal Andrews, Sailing Baruch, Harry Cohn, Jack White, Peggy Fears, Paul Gregory, the De Marcos, Ramon, of Rosita and Ramon, Bob Ritchie, Grace Brinkley, Pearl Osgood, J. J. Kobler, Peggy Joyce, Bobbie Perkins, Mr. and Mrs. Joe Wagstaff, Lucille Ballatine (looking 30 pounds lighter), Fannie Ward, Otto Kruger and Eddie Buzzell.

THEATRE'S TRIBUTE TO DANIEL FROHMAN

Broadway exposed its sentimental side at the Biltmore dinner in honor of Daniel Frohman's 50 years of service for the Actors' Fund The banquet hall and adjoining suites were crammed with more than a thousand, bubbling with good will, rising every few minutes to honor the guest and lustily joining in specal lyrics that rounded out the strains of "Over There" with:

"To that showman,
Our own Dan Frohman,
Here's your health, old friend.
God bless you is our prayer."

The banquet hall was dotted with the silver heads of former ingenues who were in the Frohman shows in the old days when engagements were not transitory, but lasted over a two-year contracted period.

Conspicuous at the speakers' table was Texas Guinan, radiant in ice and ermine, laughing valiantly at every familiar gag. From the balcony Miss Frohman, at times perilously near tears, listened to the tributes paid to Daniel and Charles, the latter now a legend to many of the young people of the theatre. Across the hall was Fay Marbe, positively terrific in a gown of all-over red sequins and red lace mittens covered with diamond bracelts.

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Alison Skipworth, a graduate of Frohman casts, paid pretty tribute to the guest of honor, announcing that she loved him dearly—and forever. Fannie Hurst (in a swell gown of pearl gray) and Helen Hayes concentrated their affectionate sentiments in charming bows and smiles.

Jack Whiting's Claim

There is nothing in "College Lovers" to justify a revival of the collegiate-screen cycle which appeared to have run itself out several months ago. The film is dull, depending on thrown cream puffs and lost trousers for comedy.

Marion Nixon, in the lead, is just another sweet ingenue. Jack Whiting, as a busy-body panacea for all campus ills, screens so badly he could sue the camera.

Hollywood Femmes Have No Heart At Shops' Plight—Sweet Revenge!

Hollywood, Dec. 2.

Local shops, especially those of the swankier type, are having headaches and plenty these days. Business these pre-Christmas weeks, in ordinary times the peak of the shopping season, can only be described as terrible.

Smart department stores aren't faring any too well, but the ultra high hat apparel and specialty shops seem to be taking it on the chin worst of all. To such an extent that usual January sales, instituted to clear away what remains of Christmas merchandise, are being held now, with plenty of literature announcing great bargains in Christmas gifts and clothing for holiday festivities. Frequent telephone calls from salespeople reminding customers of this great opportunity, and every conceivable sales method being used to move the merchandise.

Despite all this, a visit to several of the more tony shops reveals a considerable dearth of customers. In the parking space of one ordinarily popular store were only four cars at an hour of the day when, normally, there would have been 25 or more. At another shop, even more exclusive, only two women turned up between the hours of 11:30 and 4, and they didn't buy anything.

Wide Open Credit

Attitude of owners and managers toward customers has undergone a radical change since business is so bad. One firm in particular, formerly very ritzy to all but the most famous and wealthy of its clients, has adopted supplicating tactics, at times slightly reminiscent of Rivington street methods, only on a sweller scade. Where formerly a customer whose bill was not paid by the 10th of the month would receive a sharply dunning letter or telephone call, every effort is made to ease up payments.

Credit is extended over a period of months, even to people whose position in the community is slightly less than assured. It is quite possible to arrange an installment plan purchase and still have the pleasant knowledge that you are wearing the clothes of the snootiest firm in town. Or, one may take a garment in November and have it put on the February bill.

Anything to move the merchandise. It is even possible, if a woman has the nerve, to haggle on price and get away with it.

General feeling on the part of the Beverly Hills and Hollywood women is that it's a very good thing for the shops to have a little difficulty for a while. For so long they had everything their way, charging anything they cared to and behaving in a generally high-handed manner, taking advantage of the fact that there were only two or three shops in the whole community where a really well dressed woman could buy her clothes.

MATTER OF DRESSING TO BE "DEAD-SWELL"

As good as are Jerry and Her Baby Grands (quartet of excellent pianists), the style of the act could be made dead-swell. At present it is a good novelty, an interesting picture with four white pianos strung across the stage in a straight line and subjected to a changing light pattern.

If the silver background is to be retained, the four pianists should wear simple black velvet gowns with deep decolletage outlined in rhinestones. If white dresses are considered better to reflect the changing lights, they would be thrown into effective relief by drapes of shining gun-metal satin. Either treatment would sharpen style and clarify the outline. Chiffon frocks worn at present.

Also at the 81st Street are Will and Gladys Ahern, creating good-humored audience response with their familiar rope and line slinging.

Sentimental Ending In "Viennese Nights"

In spite of occasional heavy acting and story-twists, "Viennese Nights" is the best operetta to reach the screen. Tenderly true sets and costumes capture the charm of 1880 Vienna and New York in the 90's, while a familiar plot is accelerated by a gay, vigorous score well woven into the script.

Vivienne Segal's performance spans 50 years, a difficult assignment handled competently and, toward the end, with successful characterization. She has never screened more flatteringly than when, with startling resemblance to Fritzi Scheff, she enters a theatre box, an elegant black-velveted lady of the 90's.

A sad, romantic conclusion leaves the audience warm with the tearful sympathy that indicates box office, as the grandparents of the 1930 sweethearts, parted by misunderstanding, are re-united in moviedom's double-exposure hereafter.

Another double-exposure might have revealed the shade of another grandparent, as young Oscar Hammerstein acknowledged opening night enthusiasm. To old-time sentimentalists were visible the dim outlines of the polished silk hat and flowing cape of old Oscar reincarnated in the name which is still accomplishing things on Broadway.

6 to 1 Adagio Exploit

Lovejoy Dancers and Hal Sidare, at the State, reverse usual dance procedure. Sidare's job as understander for six adagio posturers is no sinecure. Costumes are tritely devised in orange velvet and white chiffon.

Helen Lynd's impersonations of Lenore Ulric and Fannie Brice are good mimicry, needing only the assurance of repeated playing. The Brice imitation could be tightened by shortening the walk across stage to indicate two characters—at present the long waits between speeches let the impersonation down badly.

"Lottery Bride" a Dud

In a musical screen version of a trek to the North Pole, it is quite all right for a Norwegian lass to tramp the snows in flimsy slippers and silk stockings. It is also convenient for the hero to go a little mad in the loneliness of ice floes, since it offers excuse for a Technicolor mirage bridal procession to trail across the sky with the Northern Lights.

Little more need be said about "Lottery Bride" except that it includes beautiful specimens of stilted acting, phoney trick photography and artificial song sequences. The film is a sad come-down for Jeannette MacDonald whose lovely voice and presence have heretofore been treated with clever musical direction. Zasu Pitts introduces what little humor there is with telling, wistful understatement.

How Roxy Show Looks To School-Free Kids

This week's Roxy program was probably devised with an eye to the children out of schools over Thanksgiving week-end. It's that sort of performance, short on the classical end and containing juvenile comedy and riotous color schemes.

Cecilia Ager's cherubs — Laurel, aged two, and Shana, five—thought it was a grand show. Laurel, not having an extensive vocabulary, didn't say much, but she laughed a lot, particularly at a trombone player. Shana, having been to the pictures once before, was more self-contained. She liked "Melody in F" because she had learned it at school and was able to join in the chorus at enthusiastic intervals.

She thought the International Four were fine because they could skate better than the boys in the park, and that the Roxyettes in multi-colored clown suits were almost as much fun as the circus. She couldn't understand why the Gypsy Girl suffered so much when she danced, but the costumes were the most beautiful she'd ever seen. And the toe-dancing cow—she couldn't wait to get home to tell her father about that—though she doubted that a cow could really dance.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Giuseppe Bamboschek, former conductor of the Metropolitan Opera Co., was released from the county jail, where he had been since his arrest, Nov. 17, for being in arrears for $1,200 in the payment of $100 weekly alimony awarded Mrs. Blanche Bamboschek after a divorce. Bamboschek was unable to pay, and it looked as if he would have to remain in jail for the full six months fixed by the law. But negotiations were opened with Mrs. Bamboschek, who consented to his release on the payment of $250.

Charles Dillingnam announces he has signed William Anthony McGuire for three plays. First will go into rehearsal in a month under the title "A Bad Penny," to be followed by "Onward, Christian Soldiers." Third play untitled.

Mrs. Eddie Foy and Mrs. Oscar Hammerstein decided to go on the stage to help their depleted incomes. Mrs. Eddie Foy will direct "The Casey Girl," the play her husband made famous, and Mrs. Oscar Hammerstein will play the part of the mother when it goes into rehearsal under supervision of the Music Temple of the Worlds, Inc. If contracts permit, all the "little Foys" may take part.

Frieda Mierse Droege, "Miss America" of 1927, who left "Whoopee" a year ago to help her young husband, William Droege, make a success of the drug business, has started divorce proceedings. Justice Humphrey reserved decision on her action, which was heard last week.

She testified that it was a redheaded beauty who broke up her home. After that discovery she went back to the stage in "Simple Simon" as a show girl.

Actors' Equity and I. Miller shoe stores started co-operating on a campaign to raise money for the unemployed, which will be continued throughout this month.

Under the plan two well-known stage players are to act as host and hostess for a day in each of the five Miller stores in Manhattan and Brooklyn, 10% of the gross business these days to be turned over to Equity, which will divide it among the various theatrical organization.

George White, one of the earliest and most outspoken enemies of the new Theatre League, joined last week.

White said plenty against the league when it was organized.

That radio has reduced the demand for musical instruments is shown by a Washington report which showed that deliveries of musical instruments by manufacturers in 1929 were valued at $60,901,137 (f.o.b. factory prices), a decrease of 38.9% as compared with $99,689,293 reported for 1927, the last preceding census year.

A $250,000 damage suit instituted by Frances Porter Hall, former Atlanta dancer, against Conkey Whitehead, wealthy sportsman, was on file in Atlanta, Ga., last week. Suit is similar to one which was filed in January and dismissed on a technicality.

Suit charges the ex-dancer was falsely arrested and imprisoned at Havana. It further alleges assault and battery. She set forth that in November, while a guest of Whitehead on his yacht in Havana harbor, she was arrested and taken ashore by Cuban policemen in company with the defendant's chauffeur. She claims that later she was held a virtual prisoner aboard the yacht for a week.

Plans for Sing Sing convicts' annual theatrical performances were suddenly canceled by Warden Lawes without explanation. It had been announced that the convict production would be "Little Jessie James."

Will H. Hays, filmdom's cza was married Nov. 27 to Mrs. Jessie Herron Stutesman, widow of James F. Stutesman, former U. S. minister to Bolivia.

It is Hays' second marriage. He divorced his first wife, the former Helen Thomas, daughter of an Indiana judge, in June, 1929, and was awarded the custody of their son, William, Jr., now 13. Incompatibility was given as the reason for the dissolution of the marriage.

The world today needs good waiters more than it does motion picture directors, said Magistrate Wil in suspending sentence on Albert Richards, 30, a waiter, arrested because of his own admission he wanted to be "a movie director like Lubitsch or DeMille." Richards was arrested in the Paramount Building. Patrolman William Shields said he had been ejected from the firm's studio in Astoria several times. Richards assured the magistrate he knew all the fine points of picture making.

Life-long friends, Harry B. Balcom, 82, and William Elliot, 35, both actors, died early Nov. 26 from accidental gas poisoning as they slept in their apartment on 41st street. Balcom, cast for a minor role in "Oh, Promise Me," which opened the preceding night, had returned from Atlantic City where the show was in rehearsal. Elliot was asleep. Apparently, Balcom made some coffee and went to bed, leaving the gas jet turned on.

Lou Tellegen announces his retirement from the stage. Tellegen, former husband of Geraldine Farrar, has taken a studio where he will teach dramatics.

When John Griffin, electrician of the Little theatre, climbed on an upright piano to inspect a high shelf backstage, he tumbled off, landing on Jerry Allen, actress, waiting for her cue, injuring her so badly she was unable to continue, it was declared in her suit for $20,000 damages against him and the theatre.

Miss Allen said the surprise and shock she experienced as well as the injuries suffered, impaired her ability to work for some time.

Mrs. Beulah Troy, former dancer, lost her suit for $250,000 damages from John A. Hoagland, non-pro. Verdict expressed the jury's belief that Hoagland was innocent of charges made by Mrs. Troy that he beat her with his fists in a taxicab in Atlantic City one wild night in the summer of 1928.

Several weeks ago Mr. and Mrs. Allen Hall, radio and vaudeville singers, came to New York from Philadelphia in search of work. They rented a two-room apartment at 11 E. 30th street. Their search here was no more fruitful than in Philadelphia and Hall returned home. Last week gas was smelled coming from Mrs. Hall's apartment. Police broke down the door and found her dead.

Ruth Morgan, of "Smiles," became the fourth wife of James V. Converse, financier, Friday (28). Details of the marriage were not learned. Couple are honeymooning in Boston.

Converse's third and former wife, Mrs. Elizabeth Walter Bradstow, society woman, was killed in an automobile accident seven weeks ago.

Clifton theatre, Huntington, Pa., was destroyed by fire Dec. 1. Fire started 3.30 in the afternoon and resisted all efforts of the firemen to control it until late that night. Two firemen were injured.

After taking $40 from the porter, whom they tied, three armed men set fire to the Hamilton Chateau, night club at North Bergen, N. J. Firemen, who turned in a second alarm before the blaze was extinguished, estimated the damage at more than $25,000.

Porter escaped through a window and his bonds were released by the proprietor of a nearby filling station.

Police were searching for a motive in the suicide of Agnes Anable, 21, interior decorator and former actress, known professionally as Joyce Channing. She was found dead from gas poisoning in her apartment at 264 W. 19th street, Nov. 29. Neither her mother or finance could offer an explanation.

B. S. Moss, operator of the Broadway theatre, and E. Ray Goetz, producer of "The New Yorkers," joined the League of New York theatres.

League announced that Goetz refused a "buy" of 600 seats a performance for 20 weeks, offered by unauthorized brokers.

Lucille Lavelle, 20, non-pro, got an idea to go gunning for Rudolph Cameron, actor and former husband of Anita Stewart, picture actress. She hailed a cab and the pistol dropped from her person accidentally. That was her story when she was taken to the police station on charges of felonious assault and Sullivan law violation. Norman Seagert, taxi driver, said she had pointed the revolver at him and ordered him to drive her to Sixth avenue and 56th street. He fled and grabbed a cop, who said Miss Lavelle had the revolver in her hand when he reached her.

Cameron called police 10 days ago to eject Miss Lavelle from the Plaza Hotel annex. She preferred a serious charge against him but later withdrew her accusation.

Four hundred persons attending a concert in the Brooklyn theatre, Flatbush avenue and Fulton street, were thrown into a panic Sunday afternoon when four shots rang out in the lobby. Two men were wounded. Men, women and children rushed for the exits. Order was restored with the arrival of police.

Detectives arrested Mariano Ferrantolli, 35, manager of the theatre, and his two brothers. According to police, the two wounded men tried to "crash the gate" at the theatre.

Ziegfeld began preparations to bring suit against both the New York Theatre Ticket League and the Postal Telegraph Co. for "flagrantly discriminating against him" in the handling of seats to his new musical comedy, "Smiles."

Ziegfeld seeks to compel brokers affiliated with the league to handle seats for "Smiles" since in their contracts with the hotels the brokers specifically agree to serve the public.

The dinner tendered to Daniel Frohman as a tribute to his 50 years' career as a theatre manager in the Hotel Biltmore, N. Y., Sunday evening (30) was a great success, 1,500 persons taking part.

The toastmaster was Channing Pollock, with Donald Ogden Stewart as master of ceremonies.

Many prominent players made speeches, all praising the venerable theatrical man.

In recent years Mr. Frohman has devoted his entire time to the Actors' Fund. Congratulations to Mr. Frohman from foreign actors were read by Sir Guy Standing. The affair was staged by the Actors' Fund Matinee Club in co-operation with the Dramatists' Guild, Authors' League, Players' Club, Lambs and other theatrical organizations.

Responding to the ovation accorded him, Mr. Frohman declared it was the happiest day of his life.

LOS ANGELES

Divorce complaint against Wesley I. Hopper, picture extra, was that he hung around the house waiting for studio calls instead of getting a job.

Consuelo Beauchamp, 19, dancer, suing for $50,000 damages from the driver of a car that struck her a month ago. Hasn't been able to walk since the accident, she says.

Marie Starner asks annulment of her marriage to Jack Starner, vaude dancer, a year ago. She claims he already had a wife.

John McCormick reported engaged to Mae Clarke, pictures.

William R. Irwin, picture location manager, was awarded $10,000 damages from the Pickwick Stages System for bone injuries received in a bus wreck. His wife and two children were awarded $1,700 damages.

Stafford C. Campbell, legit, sentenced to 180 days for vagrancy, with 90 days off if he leaves the city as soon as released.

The county grand jury listened to Daisy DeVoe's version of her out with Clara Bow and then indicted the picture star's ex-sec on 37 counts of grand theft. She is accused of drawing unauthorized checks amounting to $16,000 on a special Bow account.

Betty Gray, pictures, granted a divorce from William J. Coles, New York cycler. Said he was always going into six-day races.

Frederick Nixon, father of Marion Nixon, avoided alimony by explaining to the court that his sole source of income was his daughter in pictures.

Tom Mix reported to the police that thieves stole two tires from his $14,000 car. Next day they stole the car.

Jesse James, Jr., is back in court suing the estate of Fred C. Thomson for a balance of $9,400 claimed for services during the filming of his father's life. A similar action was non-suited a few months ago.

No damages for Emma Louise Clark's broken ankle. First National studio fitter sued Jack Brown over an auto accident at the studio a year ago. Jury held her guilty of contributory negligence.

Owen Moore and Hoot Gibson named in income tax liens. Government claims $2,411 from Moore for 1927 and $3,407 from Gibson for 1929.

Separate maintenance given Mrs. Anna Burns. She showed a letter from Aubrey Burns, picture writer,

(Continued on page 68)

Burlesque Routes

will be found on page 71 of this issue.

Mutual Stocks to Spike Opposish And Open Houses? 26 Indies Now

STOCK PEOPLE TALK OF ORGANIZING

Burlesque players, now in New York, seeking stock engagements are talking organization.

There have been stocks organized for New York City at different upstate points where the engaged people have gone under contract only to find themselves having several weeks' salary owed and nobody around to pay off.

This condition was accentuated the past few weeks when burlesque stock people in Albany and Baltimore after working several weeks found no salary.

In Albany one of the comics opened his envelope and found $3. He has collected nothing further.

Comic Funny Witness In Girl's Damage Suit

Spokane, Dec. 2.

The legs of a dancer in a film chorus get the closeups and not the face, Frank Finney, burlesque comedian and director, testified this week in the $7,500 damage case of Helen May, local dancer, seeking to collect from Clifton, Applegate & Toole, contractors.

Plaintiff alleged dirt was left in the street after a sewer excavation and improperly lighted. Her face was scarred following auto accident in which she was injured. On testimony that those riding with Miss May were intoxicated and that the grading was lighted, the case was thrown out of court after a jury disagreed.

DOCS STAY HOME

No more general assigning of show doctors to the Mutual shows. They will now stay as set, with perhaps a few changes ordered by Mutual, and Emmett Callahan deputized to put new orders into effect.

Where necessary Callahan will jump to the town where the ailing show is playing and prescribe treatment.

RECORD BREAKERS

(MUTUAL)

With Gertie Foreman, Peggy Wilson and Esther Burt, house soubrets, lending ample support this show rates better than the usual wheel production seen around these days. These girls are so far superior to the average burlesque strip saleswomen that any comparison would be another reflection on the business acumen of the Mutual moguls.

They can't seem to figure why Charley Burns, manager of the Irving Place, insists that a couple of shapely girls with looks who can sell a song and do an ordinary time step might mean something at the box office. False economy almost ruined burlesque on 14th street, but with the three expert house grinders working biz was close to capacity Monday night.

Heading the femme principals with this show is Bebe Almond, capable blonde soub, up among the best of the torso tossers on the circuit. With a fair voice, a nice figure and lots of personality Miss Almond clicked easily in her tease numbers, but try as she might, she was unable to get any of girls on the runway to show any sign of animation. Joan Colette, statuesque brunet, and Martie Gillmore, blonde, are the ordinary type of stalling disrobers of no particular merit.

Comics are Chuck Wilson and Billy Hagen, the former a fat boy doing eccentric in nice style; Hagen does putty-nosed big shoe tramp stuff acceptably. Both comics at times show flashes of ability despite the stereotyped material assigned them. While all the skits have been used in burlesque year after year, some of them get over in good shape since these comics are at least a little better than the average on the Mutual.

Charles Shultz, straight; Harry Dean, juve, and Charley Leslie, character man, are all on a par with the best that burlesque has to offer in their respective line of work.

It's the chorus that makes the title of this show a misnomer, the sixteen girls being of all shapes and sizes, and on the whole lacking simple hoofing ability as well as looks.

Burlesque stock is gaining a formidable foothold, throughout the east particularly. A check-up reveals 26 stocks operative on Monday (1) with at least two or three set to join the list within the next few weeks. Among them is the Irving Place, New York, now a Mutual spoke. It goes stock Dec. 22.

Just where Mutual stands on stock isn't pronouncedly plain at present, but as the wheel is in on the lease of the Empress, Toledo, where Sam Micaels, former Mutual associate, is operating stock, it would not surprise many to see Mutual install stock where wheel shows are not successful.

Irving Place, at present playing Mutual shows, becomes stock with Charles Burns managing. Whether Herk and Mutual share is likely, as they were in on a stock proposition there before.

There are other Mutual "ins," but the circuit will not run stock unless imperative either to keep a house open or to offset any proposed stock opposition.

Generalized stocks are now running as follows:

New York—Gotham (125th St.), managed by Sam Kraus (Sam's a brother of Dave, former Mutual operator), but this is strictly an indie proposition; National Winter Garden, downtown, and run by the

(Continued on page 71)

Detroit Censor Pinches Four Stock Strippers

Detroit, Dec. 2.

Girls at the Broadway Strand, stock burlesque, stripped too much for the local censor, Lieut. Lester Potter, who arrested four members and held them for trial. Trial is slated for Dec. 1.

Detroit is known as a good burlesque town and more than the usual number of houses are running, mostly on grind policy. With the falling off of business efforts were made to play up the femme strip stuff.

Herk's Info.

Following reports from Mutual managers that cash was advanced to several individuals claiming to have official representation from the Herk office, strict orders were sent to all company reps regarding future advances.

One man, long regarded as a Mutual officio, had eased into several companies on strength of his supposed "in" with the home office. Upshot was that Herk issued mandatory orders that will make it tough for "intimates" to put anything over.

Ray Reed Quits

Ray Reed, comic, upon advice of physicians, left the Mutual show, "The Record Breakers," last week in Jamaica, N. Y., suffering from a rheumatic heart.

Billy Hagen jumped in without a rehearsal.

Burlesque Changes

Irving Selig to "Powder Puff" (Mutual), opening Dec. 8. Replacing Kinneer and Sammy Weston.

Ruby Foreman as "extra attraction" this week at the Gayety, Brooklyn.

Pearl Kay and Billie Shaw to "Legs and Laughter" (Mutual).

No Wheel Closings

No further closi[illegible] Mutual shows at this time [illegible] those decided upon several [illegible] ago.

"Peek-A-Boo" company, which was set to fold and then had several additional weeks booked, closes in Union City, N. J., Dec. 6.

Scranton Stock Cast

A runway line of 17 and 11 principals, all but the runway being recruited through Ike Weber in New York, are set for the new burlesque stock at the Gaiety, Scranton, Pa.

Occasional changes will be made in leads. First cast includes Eddie (Nut) Kaplan, Cress Hillary, Billy Lee, Lew Harris, Lew Price, Fay Norman, Lucille Carroll, Marie Weldon, Ethel Lee, Betty Mae and Billy Norman.

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50 YEARS AGO

(From Clipper)

Sarah Bernhardt, about to begin an American tour, was taken on a sight seeing tour of New York, feature of which was a view of the town from the roof of the old Equitable building. (If memory serves the building was all of 12 stories high.)

Death of Charles Ottingnon at 68 is the occasion of reminiscences of Gotham's gay life of a past generation. Ottingnon operated the first public gymnasium in the city at Chambers street and Broadway, the establishment being the rendezvous of the "better class of sporting men." Ottingnon had been a semi-professional boxer.

Check up on the recent Harvard-Princeton football game in New York, revealed that it had drawn the largest football crowd in history; gate receipts totaled $3,000.

They took their politics seriously in 1880. Deputy Coroner Dunn of Brooklyn, a former prize fighter, objected to the statement of former Assistant District Attorney Morris of Kings, that he "was elected by crooks and thieves," met him in a chop house near City Hall, Brooklyn, and knocked him down and beat him severely, breaking his jaw and cheekbone.

"Mulligan Guards' Picnic" reached its 100th performance at the New York Comique and souvenir programs of satin were presented to all the women present.

Charles Warner, English actor, was invited to tour the States, but had made no decision. Warner, father of the present H. B. Warner, was a great friend of the novelist, Charles Reade, and it was he who made the drama "Drink" famous on both sides of the Atlantic.

15 YEARS AGO

(From Variety and Clipper)

General Film Co., ordered to dissolve as a trust by the Government, was planning to re-form with a different composition and release five reels daily. Usual program was made up of seven reels, which left two reels open to be bought in the open market. Before then General would cut off any exhibitor who showed any non-trust films.

Film business was fast organizing on a big business basis. The major companies laid out new budgets for national advertising. Paramount was to spend $300,000, with like sums by Mutual, World and Metro.

Mary Pickford was making her last film for Famous Players and would not renew her contract. She received the highest salary in the industry, $104,000 a year, with sharing bonus which brought her income to $175,000.

After an interval, cut rate legit tickets were on sale again at Joe Leblang's. First day 4,000 ducats were dealt in on a specific buy with no returns. Leblang was "stuck" with about 900 pasteboards. The second night the surplus was cut in half.

The Mayor of Los Angeles discharged two film censors on evidence presented of bribery and corruption and two other members of the board resigned.

James K. Hackett, in spite of depression generally in the theatre—the war boom had not yet got under way—continued his traditional custom of paying half-salaries during all rehearsals.

Inside Stuff—Legit

Announcing seven stage shows already, three of which are musicals, for production next year by Max Gordon and Charles Dillingham, Erlanger's, backing the shows, is estimated adding $350,000 to money already invested in backing. This does not include the American production of "Evergreen" English musical which Max Gordon is bringing over and "Private Lives," the C. B. Cochran attraction Arch Selwyn is opening at the Times Square next January, which will increase the outlay.

Gordon is doing three other musicals. One will star Al Jolson. Other two are "Mr. Cinders" and "Lucky Seven," by Howard Dietz. Latter may have picture names. Dillingham is doing three shows by William Anthony Maguire, and one by Dillard Long, Dillingham's secretary. All are dramas.

Gordon's three musicals are estimated for a total of $250,000 and Dillingham's four at $100,000.

Outstanding example of a playwright with a formula for successful play production is George S. Kaufman. During the past 10 years, he has been identified with the writing of nine plays, seven of which have been money-makers. Each of these plays has had a sap character as the male or female lead, with the sap unwittingly winning out at the finish.

Kaufman has used that formula writing alone or in collabration, noticeably in such plays as "Once in a Lifetime," current; "June Moon," on tour; "Dulcy," "To the Ladies," "The Butter and Egg Man," "Merton of the Movies" and "Beggar on Horseback."

In only two plays has Kaufman neglected the glorification of the sap hero and those two plays, "Minick" and "Deep Tangled Wildwood," were flops.

George M. Cohan's pioneering tour to reclaim the road for legit has been signally successful.

Mr. Cohan's sojourn in some of the proverbial tanks in his current revival of "The Tavern" has been a two way event for the author-star-producer.

Local Chamber of Commerce and Kiwanis organizations have met Cohan with brass bands and to prove that the incoming reception was more substantial than merely a surface affair, he and "The Tavern" have done well in every town so far touched.

George White's road company of "Flying High" also has prospered. In consequence White may recast his last year's "Scandals" and send it out on the short jump stands after the holidays.

When John Griffin, electrician of the Little theatre, New York, climbed on top of an upright piano to inspect a high shelf backstage, his judgment of balance was so poor that he tumbled off, landing on Jerry Allen, actress waiting for her cue, and injured her so badly that she was unable to continue work. She alleges this in a suit for $20,000 damages against him and the theatre operators in the Supreme Court.

The suit was disclosed when John Golden, F. Ray Comstock and Lawrence Weber, operators of the theatre, filed a motion for a bill of particulars.

She is represented by Milton L. Maier, of 220 E. 42nd street, and the defendants by Clarence E. Mellen, of 100 Maiden Lane.

For the first time in its history the Shubert, Kansas City, went two-for-one recently with "Dracula." Thousands of the two-for-one tickets were mailed to selected lists and a check-up showed that fully 75 per cent. of the week's business was the result of the scheme.

Although Kansas City is classed as a musical comedy town, the "Dracula" engagement drew more customers than "Sons of Guns" a few weeks ago, Three of the "Dracula" audiences were larger than the entire week's attendance to the Fritz Leiber Shakspearean repertoire engagement. The thriller was offered at a two dollar top, which, with the two-for-one thing thrown in, made it cheap.

On the closing day (29) of "Pressing Business" at the Republic, New York, one of its ads read like this with the bottom line dropped in accidentally:

FORECLOSURE SALE
A NEW COMEDY
"PRESSING BUSINESS"
with Andrew Mack, Bernard Gorcey, George White
REPUBLIC THEA., 42d St., W. of B'way
Eves., 8:40. Mats., Wed. & Sat., 2:40

"Princess Charming," which closed suddenly at the Imperial Saturday (29), was a hard luck show. The selection of Mlle. Bregis, French prima donna who was imported, did not turn out well. A fire in Boston delayed the premiere there a week, adding to the loss which totaled $225,000 when the curtain rang down in New York. Evelyn Herbert was rushed from the Coast to replace the French girl. Show might have continued, cast willing to take a cut, but Miss Herbert was reported refusing. Show was on a 10% royalty basis, an expense item which was really the reason for taking it off.

George M. Cohan cut short the Tuesday evening performance of "The Tavern" at the Erlanger, Buffalo, last week in order to make the 11:15 for New York to attend the funeral of his sister-in-law, Mrs. Sam H. Harris.

Arriving in New York at 8 a. m. he attended the funeral, chartered a special train out of New York leaving at noon and arrived in Buffalo at 7:45 Wednesday night. A special police escort rushed him from the station to the theatre where the curtain was rung up promptly for the Wednesday night show. The trip is reported to have cost $1,500.

With the current hard times, and the difficulty of securing backers from the outside world, one well known London manager has concocted a practical scheme for financing his new enterprise. He has persuaded four members of his company, and the author, to invest $10,000 apiece, and placed them on the directorate of the company. They all are to participate in the profits, of course.

Peculiar part is persuading the leading man to put up his coin, something of a record in this case.

"Collision," which was announced in the dailies Monday (1) as a new play for Green and Gensler, came as a surprise to Morris Green, of G. & G., who knew nothing about the show nor that it had been bought. Notice was sent out by Phyllis Perlman, p. a. for Lewis Gensler, who is said to have bought the play, written by two foreign authors.

Green and Gensler have offices on different floors of the same building. No one in Green's office knew anything about the play.

The threatened suit by Beth Brown against Arthur Hammerstein to restrain him from using the name "Ballyhoo" for his musical comedy, was filed in the New York Supreme Court Monday.

Miss Brown, who states that she is a well known writer and novelist, says that she sold a story of that name to Metro-Goldwyn for the use of Norma Shearer and that the film producers have advertised the name widely.

William Elliott is back in New York, to re-enter legit production. He is accompanied by his wife, a French woman associated with Elliott in the operation of half a dozen picture theatres over there.

Elliott left the stage for the managerial field years ago. His last legit

(Continued on page 62)

Inside Stuff—Vaudeville

An agent in the Loew Bldg. Annex is forever tearing vaude acts apart and separating teams. This agent's ability as a vaude showman is nil. He, unfortunately, seems to get first crack at many acts, and proceeds to rewrite them in his numb way with the result that nothing happens for the act and it usually disbands. His latest episode of destruction was to tear down the complete act of an English vaude actor, favorite in England, who is over here on a short visit and decided to let R.K.O. see his act.

If let alone, the Englishman, with his peculiar appeal, would have been oke, but after the "vaude terror" got hold of him, he had no act or appeal. The vaude folks are gradually getting wise to the act destroyer and lean days for him are in the offing.

R-K-O publicity department is now working directly with the booking office on new acts showing for the circuit. It is mandatory for publicity department reports to be turned in on any new act covered by that staff.

The new order was issued with the view of covering an act from an exploitation angle as well as entertainment, in belief that an act with exploitation possibilities with lesser entertainment value can be as desirable as one that is all entertainment and with no chance for exploiting.

At the last Masquers' Revel in Hollywood, Bert Levy, the cartoonist, introduced a series of slides of prominent people in show business from childhood to the present. All the photographs were from Levy's private collection. He accompanied them with a humorous descriptive monolog.

Among the rare ones are Sophie Tucker as an infant (and bare), and Charles Chaplin astride a tricycle at six. The collection attracted much comment.

Lou Holtz finishing a run of four weeks is m. c. at the Palace, New York. About a year ago when Holtz' name was submitted to the Palace bookers for an engagement by his agent, the booker at that time, George Godfrey, told the agent, "Lou Holtz is too old."

Lou isn't even married yet, the smart guy—but he was married once.

Marcus' tab show jumped from Mobile, Ala., to play the Empire at Syracuse, N. Y. As the show people arrived in town they heard about trouble at the Empire, then playing independent vaude, so Marcus kept on traveling without showing.

Fanchon & Marco have been paying artists $20 a week during the layoff in St. Louis while labor trouble kept units from playing that city.

Units were reinstated in St. Louis last week upon settlement of the union difficulties.

Inside Stuff—Pictures

(Continued from page 20)

and began reading: "I think "Morocco" is the finest picture of this year. We certainly enjoyed making it."

Horace Liveright is shoving out a biography of Dr. Lee DeForest, by Georgette Carneal, under the title of "Conqueror of Space."

In the book DeForest relays credit to inventor Ries for the patents known under the latter's name and which DeForest purchased. In the closing chapter, devoted to Phonofilm, a noticeable incongruity is that General Talking Pictures, the official parent of Phonofilm, is cited as the latter's subsidiary.

Paramount's Pep Club members are offered two bargains. One is to play minnie golf on a 45th street course bearing the Zukor organization name but having no tie-up otherwise. Here 18 holes cost Paramounteers 37 and one-half centimes.

The other is a free projection room glimpse of "Byrd At the South Pole." The Educational Committee makes the second offer, but promises that not all of P-P's last runs will be so projected.

With the Mayfair open on Broadway, R-K-O still has the Globe under rental from Dillingham at $6,000 weekly until next June. It leaves R-K-O in the position of attempting to keep the two Broadway front houses with each calling for Class A first runs going along with pictures only. Making it quite tough to furnish the Globe with enough pictures of that class.

R-K-O would probably rent the Globe for a legit show, or it may try an added stage show of some kind in addition to the pictures.

New York office of British International Pictures is reported sending to the home office in London weekly reports of the BIP pictures at the Cohan on Broadway, as to their reception, audience reaction and criticism with other items. This first hand observation is to better inform BIP over there what is exactly required on this side in the way of foreign made talkers.

The campaign Warners is to wage to sustain the Bobby Jones controversy, as to whether the champ retains his amateur standing or not, will stun those catching up to the details. The amazing part is the personalities involved and the grand climax announcement, scheduled for next summer.

Keep track of it by the sports pages.

How an infantile paralysis scare around San Francisco has been cutting in on box offices is indicated by the small difference on the gross with a UA picture recently there, with one of the UA stars appearing in person. The star jumped the gross only $400 over the receipts of the day before. Western showmen claim the paralysis scare is actually hurting business more than any other factor at the present time.

No one can see Paramount Coast writers now except by appointment. Reason is the kickback to the razz of a L. A. newspaper that the literary giants of the studio got most of their inspiration from playing checkers.

Company officials investigated and now all casual callers are excluded for the protection of the writers.

United Artists' peeve against Fox West Coast's terms is voiced by the allegation that "Caught Short," when it did a $40,000 week at Loew's State, Los Angeles, only got $4,000 for the Metro exchange under the FWC terms. UA singles out this rival firm's picture to indicate how unfair are the circuit's terms.

Some 15 more girls who look like Gloria Swanson are getting a cuff ride to Europe Dec. 15. The first 12 ladies are over there now, having sailed Nov. 11. United Artists is handling the tickets and meals.

Girls went in for Warren Nolan's "What a Widow" contest and found it genuine.

Publix is making a survey of the juvenile angle in its theatres with a view to getting an idea of how the present trend in films is affecting kid attendence.

House managers have been instructed to forward their respective chiefs a tally of the number of kids and types attending.

Gov't Donates $462,000 to Aid British Opera

London, Nov. 24.

The English Government has decided to make a grant of $25,000 for the last quarter of the current year, and a grant of $87,500 a year for the next five years beginning in 1931, towards the expenses of presenting grand opera in this country.

This is the first sign in Parliamentary circles that the nation as a whole is willing to support the presentation of opera, although there have been numerous private subscription schemes in order to keep the companies working.

The scheme, according to the Chancellor of the Exchequer, is for performances at Covent Garden Opera House along present lines, and repeat performances at popular prices. Similar production is to take place in the provinces.

The grants are part of the plan under which the Covent Garden Syndicate allies itself with the British Broadcasting Corporation and works with the Imperial League of Opera. An income of $150,000 yearly has been guaranteed the project.

A new Covent Garden Opera Syndicate (1930), Limited, has been formed to administer the undertaking with F. A. Szarvasy as chairman. He was one of the prime movers behind Denman Picture Houses in the days which heralded the Gaumont British Corporation.

According to an official statement from Parliament the idea will in no way cut into the opera chains which have kept the flag flying for years, such as the Carl Rosa outfit.

LONDON VAUDE DEBUTS

Melody Maids Get Over at Palladium—2 New Vic Acts O. K.

London, Dec. 2.

Palladium started the new week yesterday (Monday) with only 80% capacity, absentees being attributed to Chevalier at the Dominion. Audience, however, represented class and proved enthusiastic.

Six Melody Maids, doing four songs all in different languages, were artistically staged and got over nicely.

At the New Victoria the Four Flashes proved a first class dancing turn but are not well routined. Act won solid applause, however. Lindsay and Mason went across nicely but the pair showed nothing new. Their doll dance has been done by two recent importations.

Mary and Erik, skaters, did not appear, due to damage to the stage by fire.

Change Scripts on Drury Show for Diplomacy's Sake

London, Nov. 24.

Alteration in plans for the next show at Drury Lane has been made following an interview between the Lord Chamberlain, the play censor, and Sir Alfred Butt.

Play was originally built up as a spectacular story about an Indian Rajah who planned to overthrow the British Empire. In view of the Indian Conference now being held in London, this story structure was regarded as possibly causing mild offence.

Story has now been altered involving a change of settings and costume.

Chorus of 150 is being engaged for the show.

G. S. A.'s NEW RATES

Berlin, Nov. 22.

At a meeting of the board of the "Deutsche Buhnenverein" (German Stage Association) it was decided to fix the maximum pay for annual contracts at about $6,500.

For single performances of guests a maximum of $160 per night has been fixed. It formerly was $250.

Paris Club's P. A.

Paris, Nov. 24.

Business depression results in French showmen introducing American business methods. Lido is the first night club to employ a regular press agent.

The p. a. is an American, J. E. Witteried.

Troubles Abroad

Every year about this time are a number of complaints—many well founded—by American actors over treatment abroad. There is very little to be done afterward, since caution was called for in the first place

European managers, generally, will always live up to their contract, but you've got to watch them every second. If they can get out of paying anything, and it's amazing how many ways there are to get out, they will.

Another thing is that there are many local laws and customs which must be followed in countries like France and England. If in France for more than two months, you must have an identity card before that time is up or you get into serious trouble. Sometimes labor permits are necessary. Sometimes licenses must be paid.

"Variety" has offices in Paris and London, with the men in charge experienced and know what is likely to come up. Also how to handle it.

All artists going abroad are privileged to visit these offices the very first thing and possibly save themselves many headaches.

German Revue Strands Its Players in Italy

Berlin, Nov. 22.

Former director of the Haller Revue, Hans Schuren, and a Zurich man, Dr. Marton, produced a revue which was stranded in Italy. They engaged for the show: Geaiks and Geaiks, Epp Sisters, Onori Sisters, Riechert Sisters, Emely and William Blacker, Earl Franklin, Madeleine Harrisson, Miss Muriel, T. A. Korner, E. Schmidt-Ritter, Miss Wanaya, Fred Kopkamp, etc.

Some of the members are still in Italy while others have succeeded, somehow, in getting back to Germany and Switzerland.

"Referee" Purchased by British Political Party

London, Dec. 2.

"The Referee," theatre and sports publication founded by the late George Sims and for many years maintaining the best theatrical and gossip staff in Europe, was sold last week for a nominal figure to the Liberal Association, political organization headed by Lloyd George. It will be used as the mouthpiece of the Liberal party in an attempt to revive its declining fortunes.

The publication had been slipping ever since its purchase by Sir Oswald Stoll following the death of Sims.

Starting yesterday (1) the "Daily Telegraph" reduced its newsstand price to two cents, leaving the London "Times" the only daily four-cent newspaper in the British capital.

Marquis and D'Usseau Click on R-K-O's French

Hollywood, Dec. 2.

Bringing in Radio's first French version, "Royal Bed" ("Queen's Husband") under the wire for $12,000 less than the budget, Leon D'Usseau and Henry de la Falaise, co-directors, have been handed a similar assignment for the next French version to go in soon.

Studio will confine all its versions to French for the present, holding off on Spanish and awaiting experiment with the Dunning process on the German 'Beau Ideal" in Berlin.

2 "DOWN UNDER" DEATHS

Sydney, Dec. 2.

Sol Hughes, old-time actor, died a few days ago in Melbourne.

R. Grove, chairman of the New Zealand board of censor appeal, also died.

London Colored Troupe

Norman J. Norman, London producer, commissioned Will H. Vodery to assemble an all-colored show in New York to be taken intact to Europe in February.

Vodery has been out on the Fox lot in L. A. for 14 months, but is back in N. Y.

HAVANA

By RENE CANIZARES

Martial law. Riots. Newspapers protesting government censorship suspend publication. That was Havana two weeks ago. Now everything is back to normal.

Only those dependent on tourists are worrying. And Florida rubs its hands, watching the restlessness here. Show biz little affected by situation. As bad as ever.

Santos y Artigas Circus, at the National theatre, got a big play when tigers staged a real fight while performing. Frank Woska, Ringling trainer, lost a tiger killed by an old lion.

Big competition between circuses. The one mentioned and Pubillones' is across the street, at Payret. Biz so poor there are tie-ups with stores for free tickets, and scale goes as low as a time for about 10 acts.

New National Hotel, a $5,000,000 venture, is almost ready for occupancy. Opens next month.

The house that Bacardi built is also getting the finishing touches for

(Continued on page 62)

Mexico City

Mexico City, Nov. 26.

Visitors encounter surprising thing as they leave local picture houses. One will be a group of girls standing with their eyes shut just inside the rotunda door. Stunt is called "cooling the eyes" and is to accustom optics, deviled by glare of silver screen, to glare of outside illuminations. Gals maintain "cooling" keeps their orbs beautiful, etc. It's become a habit.

"Sailor Sharkey" (nee Joseph Esteban Weimer), American pugilist and film actor, has kicked up quite a local commotion by vanishing. Weimer came here from Hollywood and gathered much publicity on interviews concerning life in the film capital. His wife, known professionally as Rose Greenlees, and who claims to have been an English music hall favorite, has reported to the cops that Joe is among the missing, and that she fears foul play as her husband received mysterious notes just before disappearing.

Nile green for costumes, stockings, shoes and even vanity cases is the current craze of the senoritas. Legit actresses introduced the novelty which has made the whole town look Irish.

Americans Abroad

Paris, Nov. 22.

In Paris: Walter Huston, Jack Hylton, Georgia Graves, Helen Macginnis, Grace Tibbetts, Mrs. Belloc Lowndes, Arthur Hornblow, Messmore Kendall, Lona Worth, Maxwell Bodenheim.

Morris' Paris Office Sending More Imports

Hollywood, Dec. 2.

Acting on demand of studios here the William Morris office in Paris has rounded up French, Spanish, German and Italian acting and writing talent for importation to this country as ordered.

Jean Blanchon and Roger Ferdinand, French writers, are set to arrive around Dec. 15 for Metro. Luis Bunuel Spanish actor, also obtained for Metro by the Morris Paris office, gets in later.

Keep French "Diplomat" Cast Busy Just in Case

Hollywood, Dec. 2.

There is still a remote possibility of making "Boudoir Diplomat" in French, but not until after the first of the year.

Company is being retained by U, with Arlette Marchal and Ivan Petrovich to be spotted elsewhere meanwhile. Petrovich may do a German version next.

French 'Diplomat" was abandoned by Carl Laemmle himself after learning that takes were running up to No. 25 and 26.

4c FOR PENNY THROWING

Paris, Nov. 24.

Four cents damages was awarded to Talembert, tenor, who complained that an actress singing opposite him in "Manon" induced friends to throw pennies at him on the stage.

Incident was claimed to be professional jealousy.

SANTREY DENIED PERMIT

London Kit-Cat Booking Off—Is Tip All U. S. Bands

London, Dec. 2.

Henry Santrey's band, booked for the Kit-Cat, has been denied a working permit.

Action here is the tip that all American bands will be refused permission to work in England, at least for the present.

JURY OF PLAYERS DECIDES PLAY'S DATE

Budapest, Nov. 17.

"Wonder Bar" is running here with so much success that Fovarosi Operette theatre has postponed production of a new operetta, "The Good Boy," first scheduled for Nov. 7 and then for 21.

A heavy penalty was stipulated in case production was postponed. The authors, Markus and Vadnay, threatened to sue the theatre for the penalty, but agreed later to submit the matter to jury.

Members of the jury were six women and six men of the "Wonder Bar" cast, and also to appear in the next play. The chair was taken by Ilona Titkos, leading lady. After a discussion that lasted two hours, the jury agreed production of the new play must be postponed at least another week since "Wonder Bar" is doing so well. Since the authors suffered no actual loss through the later date, the jury voted they were to forego payment of penalty, if the premiere of "Good Boy" would take place no later than Nov. 28.

This is the first time actresses have acted as jurymen in a theatrical conflict. Jury's decision was universally approved, since everyone says that if a play does get a good run nowadays, everybody, including the authors, ought not put obstacles in the way.

It Took Time, but Breaks Starting for Ditta Parlo

Hollywood, Dec. 2.

Ditta Parlo, German actress just brought over to do the Loretta Young role in 'Kismet" at FN, is under consideration for an English role when studio resumes operations.

Par brought Miss Parlo over three years ago to play opposite Emil Jannings in a "next" for him that did not materialize. She stayed a week then returned to Germany.

Since then Miss Parlo has worked at the Par studio in Paris, and has learned to speak English.

See Pigmie Golf Passing As London Links Flop

London, Dec. 2.

The midget golf course in the Engineers' Club building, the largest and best located in the West End, was attached on a claim for rent today (Tuesday).

Establishment is operated by Dan Fish, film players' agent, and a well known picture reviewer is reported to be interested.

Difficulty in such a spot is greeted as marking the first phase of a passing vogue.

F.N.'s Defraud Case Fails, All Defendants Discharged

London, Nov. 24.

Charges of conspiracy to defraud film renters, brought in South Wales against Philip Abse, proprietor of the Palace, Bridgend, and others, have failed.

Case, the first of its kind in this country, was brought by First National. Four employees of the cinema were charged with conspiring to defraud, all defendants being discharged.

REINHARDT'S OPTION

Berlin, Nov. 22.

It is said that the Theatre am Kurfurstendamm will reopen at Christmas. Not certain who will be its director.

Reinhardt has an option on the building,, but is unlikely to take it over as the Komodie, despite nightly receipts of about $1,000, does not leave a profit. However, in order to impede competition, he may assume the former theatre.

Rawles INS Manager

Wallace X. Rawles, from New York, succeeds Ben Mullen as Los Angeles manager of the International News Service.

Gloom Thick As Fog Over London Biz

London, Dec. 2.

Many circumstances conspired to choke theatre attendance last week. Rain and fog were added to the prevailing business depression and the remarkably early start of Christmas buying working to the same end.

Show business was utterly demoralized. Only the biggest successes were able to hold out against the force of circumstances. All West End shows nose dived 10 to 15%, the musicals faring worst of all. Only attractions to escape were "Private Lives," with Gertrude Lawrence and Noel Coward at the Phoenix, and "It's a Boy," at the Strand, due in both cases to heavy advance bookings.

However, the Oxford-Cambridge rugby matches and the Smithfield Cattle show are scheduled for next week. The crowds these events bring in are looked to revive theatre trade.

RUSSIA SEEKS PAINTERS AS PROPAGANDA AID

Communist Russia, evidently fearful of losing its proletarian artists and painters, is off on a subsidizing plan for the brush wielders. Many of these artists are in America, the majority in or around Greenwich Village, New York.

Along these lines Russia has invited Bill Droper, well known New York painter, to take off for the Volga. While he is in Russia that government has planted a stipend for the support of Droper's family in America.

Droper angle is said to have been impelled by Ribera, Mexican artist and formerly a member of the International Communist Party, but resigned.

It was following Ribera's move that Russia and the International Communist Party took to seeking artists. It is the Russian viewpoint that painters are powerful opinion makers, and that they might be lured by big fees from rich clients to acquire a defection in favor of capitalism.

Hague Rules Against Children on Stage

The Hague, Nov. 22.

The test case of children appearing on the stage here came up for final decision of the Supreme Court of the Netherlands apd the Court ruled that the law had been infringed upon. Fritz Hirsch and Hugo Helm were found guilty and fined the minimum penalty, $2.

Seems insignificant but the cost to be paid by the defendants runs into a lot of money as the case went through three consecutive courts.

Bohr Producing and Starring in Spanish

Hollywood, Dec. 2.

Jose Bohr will produce two indies for the Spanish market. First going in at the Metropolitan, Dec. 15, will be "Gay Bandellerro," and second "Women." Both are originals.

George Delano will direct the first and Bohr will be starred in both.

$1 Historical Series

The Hague, Nov. 22.

Three leading theatre companies at Amsterdam are preparing a series of performances, 10 in all, to form an historical pageant of theatre-art. Each performance will show the best piece of the respective period it depicts. Venture will be staged by the Nederlandsch Tooneel, the Amsterdamsch Tooneel and the Schouwtooneel companies. City of Amsterdam may give its financial support to the scheme by a subsidy of $3,000 on condition that tickets will be isued at the flat rate of $1 each.

HERMAN GRAUAUG DIES

Geneva, Dec. 2.

Herman Grauaug, Switzerland's foremost musical hall proprietor, is dead in Berne.

He was 62 years old.

25 Lost and Entire Mexican Circus Destroyed in Railroad Explosion

Mexico City, Dec. 2.

Twenty-five persons were killed and the entire Modelo Beas Circus was destroyed when six of the 11 cars of the outfit were destroyed in the explosion of two gasoline cars on the train en route from here to Guadalajara.

The dead were all performers with the show, workmen or menagerie tenders. The damage is estimated at $500,000, including the destroyed property and animals lost or killed.

Frank Beas, the German proprietor, said he had lost the savings of a life time in the disaster. All that remained were two elephants, a goat and a trained dog.

Accident happened near Irapuato in the State of Guanajuato in the early morning, while all the performers were asleep in their berths. Explanation is that two gasoline tank cars had been attached to the special circus train and somehow became ignited.

Cars exploded and the sleeping cars of the circus train were swiftly enveloped in flames. Most of the victims were burned to death in their berths. The list of fatalities includes several women and children.

Americans

The dead were burned beyond recognition. It is believed that three clowns are among the lost, one known as Frank and another, Dan McGovern from Brooklyn, being missing. Third supposed victim called himself Jack Pratt and was from California.

The show carried 161 people, of whom 125 have been accounted for.

The military escort that accompanied the outfit shot many wild animals that escaped from their cages and some elephants. Several of the big cats got away and are supposed to be roaming the countryside. A few were rounded up and destroyed by a troup of Mexican cavalry called from a nearby garrison.

Accident was the worst in Mexican circus history. The personnel was made up of many nations with a minority of Mexicans. Many were Spaniards and a few Russians besides Germans, French and Italians.

Mexican National Railways, on whose lines the accident happened, has asked Beas to make a report and submit claims. It is believed the showman may recover a substantial sum. Other showmen in Mexico sent prompt aid and are helping the victims by staging benefits.

Arrow Receiver and Armless Acrobat in Holland's Theatres

The Hague, Dec. 2.

There is no let up to the invasion of foreign artists in this territory. Two new ones billed are Benno Moiseiwitch, pianist, and Yehudi Menuhin, San Francisco boy violinist.

A curious freak attraction also is attracting attention in Paul Diebel, who allows an arrow to be apparently shot into his chest, penetrating two inches without drawing blood, even when it is withdrawn.

Another freak, playing the Arena, vaude, in Rotterdam, is the armless acrobat, Elroy who is creating talk.

B'way's Vienna Comedy

Vienna, Dec. 2.

Robert Garais' comedy "Diplomats Are Good Actors," which has been successful at the Akademie theatre here, is to be transplanted to Broadway.

Local announcement is that it will go on at the New York Empire, date not disclosed.

COL.'S SPANISH REELS

Hollywood, Dec. 2.

Production of foreign versions of some of its product will be started by Columbia late in December, according to Jack Cohn.

Two slated to start are Spanish transcriptions of "Criminal Code" and "Brothers." Story translations and players now being set.

Col will probably stick to Span versions only at first.

Curtails Smoking

London, Dec. 2.

The Lord Chamberlain has decided that smoking shall be prohibited in London theatres except for those playing musicals and revues.

West End managers have called a meeting this week with a view to protesting against the measure.

COCHRAN OFFERS $6,200 WKLY. FOR MARX BROS.

Charles B. Cochran cabled the William Morris agency in New York last week an offer of $6,200 weekly for four weeks for the Marx Brothers at the Palace, London. If the engagement goes through, unsettled up to yesterday, Cochran will play four weeks of vaudeville at the Palace with the bill holding the American headliner.

It's an abnormally large salary for a single attraction in London. Date set for start is Dec. 26.

The Marxes are finishing a tour for R-K-O. Dec. 4 they open for Publix at the Metropolitan, Boston, with the following week at the Michigan, Detroit, also Publix, at $10,000 at each of the two houses. Sailing immediately after the Detroit week the boys can just make London by Dec. 26.

Annoying Foreigners; Medical Examination

Paris, Dec. 2.

Difficulties of foreigners working in France has been increased within the last few days by the revival by the police of an old and long disused regulation.

The rule requires aliens already residing in France to submit to an official medical examination upon applying for a permanent theatre job.

Lauder Opens Big

London, Dec. 2.

The Palladium (vaude) made every effort to get Harry Lauder as a counter attraction to Chevalier at the Dominion for the current fortnight, but at the last moment Gillespie declined to release the Scotchman from the Finsbury.

The Scotchman opened at that house yesterday (Monday), doing more than an hour to a tumultuous reception. He opens at the Palladium next week.

Belgrade Dates Must Pass Actors' Ass'n Sanction

Belgrade, Dec. 2.

The Yugoslav Actors' Association has established an agency with official standing through which will pass engagements of foreign artists.

Announced purpose of the bureau is to see that only standard foreign performers shall be brought here, but there seems also to be a purpose of protecting native players.

Among the December engagements are Sgor Stravinski, Huan Menen, William Pitek and the Japanese Theatre group which recently appeared in Paris. Another engagement is that of Krishna Murti, called "the Indian Messiah."

$10,000 Fire

London, Dec. 2.

A back stage fire at the New Victoria early yesterday morning (Monday), destroyed properties and damaged the house to the extent of $10,000.

The show carried on last night.

10-Night Run

London, Dec. 2.

Edgar Wallace's new drama, "The Mouthpiece," closed at Wyndham's Saturday (29) after only 10 performances.

2 LONDON OPENINGS

"Murder" Has a Chance—Adapted German Farce Only Has Good Cast

London, Dec. 2.

"A Murder Has Been Arranged," originally produced for a Sunday performance Nov. 9, opened Nov. (26) at the St. James, where it was enthusiastically received by a friendly audience.

"Oh, Daddy," opening Nov. 27 at Prince's, is an adapted German farce, its only redeeming merit being excellent acting. Story deals with a hyprocritical reformer who chases a cabaret girl dancer, only to discover she is his step-daughter.

"Getting George Married" emerged at the Everyman theatre last week (26) as a rather crude work by Florence Kilpatrick. It all has to do with a young Bohemian with a ducal title who collects postage stamps and is annoyed by inconvenient relatives, only to find happiness at the final curtain in marriage with his charming secretary.

High Star Pay To Save Legit From Pictures

Vienna, Dec. 2.

The proposal to fix maximum salaries for stars has been emphatically rejected by the independent legitimate managers of Austria. Idea was originated by the German theatre men and supported afterward by the Vienna State theatres.

Director Hubert Marischka of the operetta theatre An der Wien, expressing the views of his confreres in the privately operated houses, declares:

"Stars can never be overpaid as long as they are valid stars, for the public goes to the theatre to see them. Popularity of the pictures has been built up on star values and star prestige, and if the theatre weakened its own personalities on the stage it would stupidly be handing its public over to the screen."

Marischka pointed out that he recently presented Lehar's "Land of Laughter" here with two of the most expensive stars in Europe, Richard Tauber and Vera Schwartz, and the box office verified his judgment.

REINHARDT CALLS OFF PLAY WITH JANNINGS

Berlin, Dec 2.

Max Reinhardt has called off his deal with Ufa for the production of a talker with Jannings. Reason is that the Reinhardt theatre will probably be taken over by the State.

In assuming charge of the theatre, the Prussian government made the condition that Reinhardt should cease making pictures.

Ada May Walks

London, Dec. 2.

Ada May, under engagement by Camille Wyn for the French version of "Follow Thru," due at the New Ambassadeurs, Paris, Dec. 15, is out of the cast.

American comedienne walked after the first rehearsal, expressing dissatisfaction with the translation.

Over on "Cynara"

London, Dec. 2.

Herbert Marshall sails for New York tomorrow (Wednesday) for the purpose, among other things, of negotiating with Charles Dillingham for the Broadway production of "Cynara."

The Shuberts originally had the American rights of the play, but relinquished them due to a disagreement with Capt. Harwood, the London author.

'Cynara' Called Off

London, Dec. 2.

Capt. Harwood, who had arranged with the Shuberts to produce "Cynara" in the States, has had a disagreement with that firm.

In consequence the entire project has been abandoned.

French Syndicate May Take Legendary Dalmatian Island as Gambling Resort

Belgrade, Dec. 2.

It now seems certain that a French financial syndicate will take over the island of Lacromo, in the Adriatic, just off Ragusa, Dalmatia, to make it into a gambling resort rivalling Monte Carlo.

The island, a mile and a quarter in length, is a spot of great beauty but in local tradition is accursed. It once belonged to the Benedictine order of monks, but since has brought its owners to tragic ends. One of its proprietors was Maximillian, afterward Emperor of Mexico.

The French group is in negotiation with Yugo-Slavia to take title to the land, and successful outcome is all that remains for the launching of the project. As a side issue of the enterprise it is reported a modern hotel chain may be built in Dalmatia, one of the bankers being a New Yorker named Monk.

Among the island's landmarks are an 11th century Benedictine monastery and the remains of a very ancient church, besides the chateau and park built by ancient Austrian princes, among them one of crown prince Rudolph, restored in 1889.

A Fireman's Throne

Paris, Nov. 24.

In all theatres here, the fireman on duty has a special chair in the wings. During one of the curent shows, an American actress waiting to go on rested herself in it. The official, came back on duty and ordered her off. She refused to get up, and was promptly reported to the stage manager who asked her to remember that the chair belonged to the fire official and was not to be sat upon even though vacant.

MEXICO STARTS BAN ON ALIEN MUSICALS

Mexico City, Dec. 2.

As a result of a nationalistic campaign carried on by the Chamber of Commerce of the State of Nueve Leon, the engagement of the American Negro jazz band, directed by Floyd Troy, has been cancelled.

Date had been arranged by a civic group in Monterey who wanted the band to play for a local pageant.

With cancellation, the local people paid the band the amount specified in the contract as liquidated damages in lieu of notice. Cancellation was ordered on the ground that native musicians could as well have been engaged.

It is understood similiar action will be taken in other parts of Mexico in favor of Mexican musicians.

Molnar Play Opens With Engers as Guest Star

The Hague, Dec. 2.

Molnar's "One, Two, Three" was presented for the first time at the Royal theatre here with Adolph Engers, who wrote the Dutch version, as guest star.

Engers has just returned from touring with a group of German players in the Far East and now goes on to Berlin to appear there in talking pictures.

Play was produced by Veterman, of the Hofstadtoonell, with the other principals Pierre Balledux and Mary Dresselhuys. New piece is to be followed by "Souper," another Molnar work played here by the same company 14 years ago, with Engers, Roemer and Louise Koolmans in the cast.

South Africa Dealers Ignore Warning on Lyrics

Capetown, Dec. 2.

Police of Johannesburg broadcast a warning to all music stores not to sell or display for sale copies of a new dance song, "The Moochi," the words thereof being regarded as "indecent."

Decision on the point of the lyrics' propriety is pending in court, but the police threatened to prosecute any dealers who sold the number. The dealers unanimously ignored the warning.

Soph's 2 Months

London, Dec. 2.

Kit-Cat restaurant's option on Sophie Tucker for a second month has been taken up.

The red hot mama opened Nov. 24 for a month with an option for a return of the some duration. Present engagement thus terminates Dec. 22 while the return starts Dec. 29.

For the last six weeks of the cafe date Miss Tucker doubles in vaudeville playing for General Theatres and Moss Empires.

Ovation for Star

The Hague, Dec. 2.

The Hungarian star, Mimi Geyenes, appeared at a farewell gala of "The Waltz Dream" at the Tivoli, Rotterdam, where she was the heroine of a definite ovation.

Performance marks her departure from the Fritz Hirsch Operetta Co

Chevalier Opens OK, but Estimate 'Nut' at $32,000

London, Dec. 2.

Fortnight engagement of Chevalier and his show opened at the Dominion last night (Monday) to a favorable reception from the audience and friendly but not enthusiastic comments from the reviewers.

Operating cost is around $32,000 a week, according to an outside estimate, with the libraries buying $50,000 in seats before the opening, and up to that performance had sold $30,000. Answer seems to be that aside from John McCormack and Chaliapin, Harry Lauder is the only solo entertainer in England who can support an evening of specialty entertainment.

This performance also marked the debut here of Melville Gideon and his British symphonic band. Chevalier program is divided into two parts, the first devoted to six acts as follows, in the order of their appearance: Melville Gideon and Band; Veloz and Yolanda, American dancers, who have been playing around London night clubs; 24 Mangan Tillerettes; Hank the Mule, and Bedoma. The former act muffed by the inclusion of the last named. Both turns could have played successfully as separate items. Ending the first half was "The Turban," a fantasy originated and staged by Francis Mangan and employing 30 Mangan-Tiller girls with Trevor Watkins and Mary Lee, the last named an American contortion dancer.

First half was slow and spotty, with plenty of trouble indicated back stage and the orchestra not always in unison with the stage. Brix and Partner, German act, billed for the first part, did not appear due to difficulty over a working permit.

Chevalier monopolized the second part of the program, running 50 minutes and finishing with a speech. Theatre proved too big for his voice, but the house was capacity.

The libraries took half the house for the premiere, assuming no obligations and is reported returning three rows of orchestra seats priced at $6. Story is that the box office, receiving the returns before the rise of the curtain offered them for $1.40. Library demand for the second performance is said not to have been very urgent.

Paris, Dec. 2.

Maurice Chevalier has declined an invitation from the Shuberts to play "Wunder Bar," current legit novelty here, on Broadway.

Chevalier has contracts for two more Paramount pictures which interfere with any other plan.

Dramatists Guild Against Equity Censor Plan—No Result

Equity's attempt to reform show business by a system of self-censorship hit a seemingly unsurmountable snag at the first conclave between Equity, Managers' Protective Association and Dramatists Guild, held Monday afternoon at the Hotel Astor. The Dramatists Guild virtually bolted the idea, but later agreed to give the Equity plan further consideration.

Edwards Childs Carpenter, president of the Guild, threw a panic early in the meeting by making it emphatic that the playwrights are opposed to any sort of censorship, whether without or within, and were therefore not in accord with Equity's jury plan, which would amount to censorship on all questionable scripts before going into production.

Equity presented a plan for a repeal of the Wales padlock law and for reconstituting, with some changes, the play jury system that was abandoned several years ago. Any possible chance of approval of this plan was defeated by the persistent opposition of the Guild.

The idea of the three branches of the theatre getting together on the matter looked cold, but was slightly tempered later when William A. Brady, representing the M. P. A., prevailed upon Carpenter and his associates to delve further into Equity's proposed plan before scrapping it entirely. He got a half-hearted promise in that direction before the meeting adjourned.

Further Study

With the unexpected turn of events, Frank Gillmore, who presided at the meeting, agreed to withdraw Equity's plan in its entirely and call al: further negotiations off, but was importuned by Brady and others not to take such an action, but to give the committees from the three branches of the theatre additional opportunity to give further study to the idea.

This was generally agreed upon, and the meeting adjourned with possibility of them getting together at a later date, but slim chance of the Guild swinging into line on the plan even then.

Gillmore in opening the meeting stressed the recent attacks on so-called "dirt shows" by Cardinal Hayes of the Catholic Church, Bishop Manning of the Episcopal Church and Rabbi Wise precipitated a forerunner to stage censorship if the three bodies involved did not invoke self-censorship.

She Passed Up Paris May Suffer Penalty

An application has been made in the Supreme Court to confirm an award of $1,000 in favor of Carol M. Sax, against Rose Hobart for violation of a contract by which she was engaged on Sept. 12, 1929, to go to Paris and take part in a play at $100 a week for 12 weeks.

Miss Hobart asserted that she was unable to perform the contract because of physical disability and that it might have endangered her life to leave the United States at that time.

Thomas Broadhurst, Pedro de Cordoba and Alfred B. Jones, the arbitrators, decided that Miss Hobart must pay the penalty provided in the contract for failure to perform it.

Permanent Lay Off Band

San Diego, Cal., Dec. 2.

Membership in San Diego Troupers, an organization of former stage artists, has passed the century mark. Plenty of old-timers basking in the sunshine out here and they go for the get-together thing. Club holds frequent metings and puts on shows of its own. Some of the members are long in years, and they still remember when they goaled 'em years ago.

Revivals at Imperial

With the sudden withdrawal of "Princess Charming" from the Imperial, New York, the Shuberts will use that house for a series of revivals of Victor Herbert operettas. "Babes in Toyland" will be the first.

Same policy will be used as at Jolson's last season. Milton Aborn will again be in charge of production. General schedule is to play each revival two weeks.

EQUITY'S CASTER BOND LAPSES FOR PRESENT

Equity has called off its plan requiring agents licensed under the casting agent permits to post bond of $2,500 as a forfeit in case of violation of agreement and an insurance against chiselling.

The bonding proposition was an afterthought after permits had been issued to agents and Equity Council decided it would be unfair to invoke the forfeit bond plan now as an amendment to an existing agreement.

Few minor complaints have eventuated against licensed agents. The bonding measure goes into abeyance probably until the current permits mature next April.

The small fry casters opposed the bond idea, claiming that it had originated with their more affluent competitors and was designed to snuff them out of business, few being able to post such a bond with things as tough as they are.

There are 48 casting agents holding Equity permits and scarcely a handful of the number doing important business.

THREE DARK WEEKS FOR LEGIT IN L. A.

Los Angeles, Dec. 2.

For the first time this year Los Angeles is without a legit attraction for three weeks. With the closing of "Bird of Flame" at the Belasco, last Saturday, the one tenanted house in the city went dark until Christmas night, when "Up Pops the Devil" opens.

Hollywood is feeding the legit actor with four houses open: Vine Street, Music Box, El Capitan and Hollywood Playhouse.

Lotta Left $3,311,806 N. Y. Appraisal Shows

An appraisal filed Monday of the estate of Lotta M. Crabtree, noted actress, who made her home in Boston and died Sept. 25, 1924, showed that she left a total estate of $3,311,806, of which $192,375 was in New York. The New York property was all in real estate with the exception of jewelry valued at $6,675, the most valuable parcels being the southeast corner of Madison Ave. and 125th St., worth $140,000, and 58 East 125th St., valued at $29,000. Jewelry in her name at the Harriman Bank included a diamond necklace appraised at $7,500, but it developed that this necklace belonged to Grace Cramer, who gave it to Miss Crabtree in 1911 as security for a loan.

Miss Crabtree left a total of about $2,800,000 for educational and charitable purposes. She established a fund of $2,000,000 for the aid of men and women who served in the World War, set aside $100,000 each for the Lotta Theatrical Fund, for Christmas distributions for the poor, and for discharged convicts; $25,000 for four scholarships at the New England Conservatory of Music, and $300,000 for the Lotta Dumb Animals Fund, part of which was to provide fountains for men, horses, dogs and birds.

Treasurers' Election

At the annual election of the Treasurers' Club of America, held Saturday (29), Harry B. Nelmes was made president for the 11th consecutive year. Balance of officers also re-elected: William F. Muenster, vice-pres.; Sol De Vries, treasurer; James N. Vincent, financial secretary, and James F. McIntee, secretary.

Newly elected governors: Saul Abraham, Rivington Bisland, Charles Bowman, Harry Martin, Allan Schnebbe and Lep Solomon.

Jane Cowl's Third

The third play for Jane Cowl's repertory season will probably be a revival of "The Man With a Load of Mischief."

It was done in New York four years ago.

2 NEW L. A. SHOWS

"She Had to Marry" Opens Dec. 8 and Belasco-Curran Doing "Topaze"

Los Angeles, Dec. 2.

A new incoming play is "She Had to Marry" which will be the successor to "Ghosts" at the Vine Street Dec. 8. New piece is by Margaret Echart and Al Bridge. It will have Alberta Vaughn and Betty Boyd, from pictures, in the cast. It's a farce and this will be its first showing anywhere.

Another new entry will be "Topaze" at the Belasco. This will trail "Up Pops the Devil" into the Belasco and will be a Belasco-Curran Coast production.

10 LESS B'WAY SHOWS THAN IN '29

Legit attraction currently showing on Broadway total ten less than were running at this time last year and 25 less than during the first week in December 1928. So far this season the legit show count has failed to get far over the 40 mark, the four or five attractions, on an average, coming in each week being balanced by an equal number of departures either for the road or the storehouse. A year ago there were 53 shows as against 43 running this week.

Only three of the sponsors of current legit attractions can be classified as newcomers to the ranks. They are Max Gordon, Benjamin David and Billy Rose, with Gordon producing in association with the Erlanger office, the only one of the new producers having a smash hit, "Three's a Crowd."

As in previous years the Shuberts lead in the number of productions with seven current, none in the smash class, while Erlangers are next in line with three, two of them in association with Gensler & Green and one with Max Gordon, all of them money shows, Sam Harris and the Theatre Guild each have two productions playing. Other producers at present with years of experience to their credit are David Belasco, John Golden, Flo Ziegfeld, Arthur Hopkins, Earl Carroll, Charles Dillingham, Arch Selwyn, William Harris, Aarons & Freedly, Brock Pemberton, Marc Connolly, George White, Lew Leslie, Richard Herndon, Gilbert Miller, Charles Hopkins, McGowan and Reed and Henry Forbes. Younger group of producers with attractions now on Broadway include Dwight Wiman, Herman Shumlin, Robert Newman, Marty Forkins and Connolly & Swanstrom.

In on "Sorrento"

Shuberts are reported having an interest in the American production of "A Trip to Sorrento," by Paul and Hans Adler. "Sorrento" will be produced in New York by Oscar Serlin and the Theatre Assembly as the third of this season for the subscription producers. Serlin, it is said, represents the Shuberts, who own the American rights of the play.

"Sorrento" will be shown at a Shubert house, the "lease" taken by the Assembly on the Empire expiring quickly.

Play will not be given immediate production. It is being adapted by William A. Drake.

Minn. Rivalry to End

Minneapolis, Dec. 2.

Two legit road shows, "The Garrick Gaieties," at the Lyceum, and "The Chinese Bungalow, at the Metropolitan, playing opposition to each other, got a front page newspaper break when the local Civic & Commerce association declared it had assurances from New York managers that they henceforth will endeavor to prevent a recurrence of the conflicts between touring attractions that has marked the season here.

It was the third time that the Metropolitan and Lyceum, dark most of the time, provided opposition for one another.

More Chorus Girls for Musicals But Lesser Number Now Than in '29

New musicals coming to Broadway are increasing the number of chorus people in their casts. "The New Yorkers," which had 34 in the chorus during its out-of-town break-in dates, has added 24 more, consisting of eight boys, eight shows girls and eight dancers.

Arthur Hammerstein's "Ballyhoo," Green & Gensler's "The Gang's All Here" and Lou Holtz and Jack Yellen's "You Said It," are new musicals for Broadway, will carry large ensemble groups, indicating the producers are getting away from the idea of economizing on choristers, usually the least expensive item in musical productions. Ziegfeld's "Smiles" now leads in the number of chorus people on the payroll.

Largest number of chorus people previously employed this season in one show was 84 in Connolly & Swanstrom's "Princess Charming." That number has been considerably reduced with a further out anticipated when the show shortly takes to the road.

Few of the musicals are using show girls this season with the demand mainly for mediums, who can sing and dance. As a result many of the statuesque beauties have had to turn to the nite clubs for employment of else return to cloak and suit modelling.

Seal Selling

Last week Chorus Equity obtained jobs for 100 members selling Christmas seals for the Anti-Tuberculosis League in booths in department stores and hotels around New York. Only chorus boys who have dependents and chorus girls not living at home were employed by the League which pays them $3.50 a day and guarantees four weeks.

The Fifth Avenue department store that in previous years called on Equity to supply around a 100 boys and girls to work as extra salespeople for the pre-Christmas holiday trade, are not adding to their sales force this year from present indications. These jobs paid $25 a week and were good for four weeks.

While there are more musicals on Broadway now than at this time last season. There are considerably fewer chorus people steadily employed. More colored choristers are working on Broadway this year, three all-colored shows being current as against one last season.

ALBANY STOCK ENDS AS CAST STRIKES FOR PAY

Albany, Dec. 2.

The Capitol theatre, which has been playing a season of stock with guest artists, folded abruptly Saturday when the performers refused to go for the matinee unless they were paid salaries or were guaranteed payment after the night show. The curtain didn't go up and an audience of about 600, mostly women, were informed that, "due to the illness of the leading lady," there would be no show. Money was refunded.

Cast was present for the night show, and an even larger audience waited while the controversy went on. The second audience also was told there would be no show for the same reason, and money was again refunded.

The management had announced earlier in the week that the house was to close Saturday, due "to lack of support." This is the troupe Gov. Roosevelt urged Albany to encourage.

The house is owned by W. W. Farley, who leased it to the Shuberts, who in turn sub-leased it to Oscar Perrin, J. H. Dilson and Frederick Magin, who opened Oct. 13.

The cast included Eloise Taylor, guest artist; Robert Hyman, leading man; Clyde Dilson, John H. Dilson, Audrey Berry, Virginia Mann, Willam A. Norton, Harry Fischer, Tracie McCann.

CHICAGO OPERA STARS REVIVED OPERA CLUB

Chicago, Dec. 2.

Herbert Johnson, g. m. of the Chicago Civic opera, issued orders forbidding members of the company from attending as guests of honor at the first meeting of the revived Opera Club which was held Monday (1) at the College Inn. Charles Marshall and Mary McCormic were scheduled.

It's understood some friction developed within the opera company and that Johnson solved the problem by clamping a general embargo.

The club met anyhow.

N. Y. Harlem Idea Booms As a Novelty in Texas

Dallas, Dec. 2.

For first time since passing of colored minstrels, Texas find kick in dusky shows.

Central, local negro vaude stand, puts on shows for each Friday night at six bits, and plenty biz, with idea duplicated in other Texas towns playing colored vaude.

Some of the intellectual Negroes here have organized little theatre, with ace play for this season "Jute," written by Dallas school marm and winner in last year's Texas little theatre tourney. Play is negro yarn.

In Texas colored shows have problem, as old state law prevents mixing of colored-white audience, necessitating special performances for whites.

New Rose Payroll Cut

Principals in Billy Rose's "Sweet and Low," who last week agreed to a 20 per cent cut in salary, have decided to take an additional reduction. In order to keep the show running, a 25 per cent cut goes into effect this week.

Borrah Minnevitch and his harmonica players, featured in the show, are doubling into the Palace this week with Rose's permission, an unusual concession on the part of a musical comedy producer with an attraction spotted so close to a vaude house. The Chanin theatre, where "Sweet and Low" is current, is less than a block from the Palace.

"JACKS UP" CLOSES

"Jacks Up," authored and produced by Reginald Owen, has been withdrawn after two weeks out.

Owen has gone into the cast of "Petticoat Influence," featuring Helen Hayes, and which has gone into rehearsal as next for Gilbert Miller.

Critic in Hospital Is Given Free Show by 10 Vaude Acts in Town

Cleveland, Dec. 2.

Confined to a hospital bed by two broken legs, George Davis, Cleveland's champ show-socker, had a nifty surprise pulled on him when half of the vaudevillians in town got together and staged a 10-act bill for the press critic at his hospital.

It was the first time the profession had ever paid such an enthusiastic tribute to a local reviewer, dead or sick. But, as one wise-cracker cracked, the event was worth the celebration. Another flipped that Davis' auto smash-up was only just retribution for writing words for the pop tune, "Chicky."

Show, viewed by Davis from a wheel-chair in the hospital auditorium, surrounded by cooing nurses, included Bobbie Folsom, Frank Gabys, Eleanor Wittenberg, Gene and Glenn, Fred Weper's band, Pat Henning, Seven Gordionanas, Hal Kemp's band and Humphrey and Tracy.

Frank Hines, Palace manager, supervised the show. He even postponed theatre performances to allow the acts to contribute their services gratis.

Nite Club in Hospital

Turkey dinners and gifts have poured in since the illness of the critic, who has turned his private room into a night club. Spot's so popular with the town's smart 'uns that reservations are requested.

Davis is now thinking about soaking the gawkers admission prices or a cover charge. Between visitors and writing show yarns for his sheet, Davis has been practicing acrobatic tricks on the bar suspended above his bed. Several agents are already dickering with him, according to reports, offering three full weeks when he recovers if he will do a dumb single act.

$250,000 FREE SCENERY; NO TAKERS

Scenery to burn and no takers, not even the shoestringers, has provided a problem for a number of producing firms whose effects have overcrowded their own storehouses and made additional hired space necessary. Overflow must be disposed of by the end of the month when the current leasing arrangements expire.

Sam H. Harris has nearly $100,000 worth of discarded scenery which he has been trying to give away for months. Only a small portion of it has been placed with some of the little theatre groups.

Harris' effects comprise entire production of the Marx Brothers musical, "Animal Crackers," "Congai," "Amorous Antic," "The Marriage Bed," discarded scenes from "Once in a Lifetime," and others.

In addition to Harris' stuff it is estimated that at least $150,000 in discarded scenery by other producers will also be burned unless disposed of by the end of the month.

Shoestringers who might have been interested in the free scenery were knocked off by the decision that they cannot pick out what they need but must take the bulk and pay haulage charges. With each lot representing several carloads the shoestringers bowed out.

GREEN-HEIMAN TIFF OVER TICKETS STILL ON

Another angle in the ticket difficulties between Morris Green, of Green & Gensler, and Marcus Heiman, of Erlanger's, reported with the ticket sales for "Fine and Dandy" and "Pagan Lady" as the cause.

Seats for the two shows are being sold by Joe Leblang at b. o. prices, Leblang receiving 10% of sales in payment. Heiman is said to be unwilling to split the 10% with Green on a 50-50 basis. Leblang sells over 100 seats nightly for each show.

That Green will not accede to Heiman's desire that he (Heiman) remain in charge of ticket distribution was felt certain last week, with indications Green will either take over distribution or split with Erlanger's.

Saturday (29) Green was in conference with Jules Murray of Shuberts and was slated to meet Heiman Monday (1).

Belasco Out of Danger

David Belasco is reported out of danger.

Sunday and Monday found him stronger. His request for more nourishment was regarded as an encouraging sign.

It is believed the aftermath of the pneumonia attack, however, will necessitate a lengthy period of convalescence.

Merchants Inquire Into Springfield Dark House

Springfield, Mass., Dec. 2.

Local merchants object to having the only legit theatre in Springfield, Mass., dark month after month. Frederick Hillman, vice-president of the Chamber of Commerce, wrote a formal letter to Manager Dwight Gilmore, of the Court Square, asking how come?

Gilmore's reply, just dispatched, is that the producing managers are not sending shows on the road any more and he does not expect them to resume for at least another year.

Commerce body had received many residents' complaints of the lack of stage entertainment.

Annenberg Backing

Adrian Samish and Ken Friede, song writing team, have been assigned to prepare the score for "Of All Things," musical by Robert Woolsey and E. C. Lilley, produced by Aranze Productions.

Moe Annenberg, newspaper owner, reported partly backing the show.

FANNIE BRICE SHOW SALARY CUT 25%

A salary cut of 25% was agreed to by the Fannie Brice "Sweet and Low" company last week. The show is said to stand its producer, Billy Rose, Miss Brice's husband, about $150,000. It is three-starred, with the other two, George Jessel and Jim Barton. It is claimed the show must do a gross of $30,000 weekly to break.

The only holdout over the proposed cut was Borah Minnevitch, in the show at $2,000 weekly on a run of the play contract. This was finally adjusted when Abe Lastfogel for the Morris office, acting for Minnevitch, agreed to the 25% cut until Jan. 1, at the same time securing the engagement this week for Minnevitch to double at the R-K-O Palace at $2,500. The Minnevitch Palace contract was not closed until late Friday afternoon (28).

4 N. Y. JEWISH DAILIES RESENT SHUBERT 'SNUB'

Four metropolitan Jewish dailies have passed thumbs down orders on the Shuberts. For the past few weeks not a line of publicity regarding Shubert shows has appeared in any of the four dailies.

Feud between the Jewish press and the Shuberts grew out of the refusal of the Shuberts to issue passes to the reviewers of the Jewish dailies to cover their openings. Jewish dailies took this as a snub to them and their readers. Jam aggravated when the Shuberts withdrew all advertising.

"Forward," the leading Jewish paper, recently printed an article slamming the Shuberts for the cold shoulder they were giving the Jewish journal and the public the dailies represented.

Four Jewish dailies have an A.B.C. circulation of over 500,000, with a 1,000,000 readers claimed. "Forward" leads with a circulation of 200,000, "Morning Journal" is next with 130,000, "The Day" has 110,000 and the "Frliheit" 80,000.

"Smiles" Week-to-Week

Notice has been posted by Florenz Ziegfeld that, effective Monday (1) his musical, "Smiles," would continue on a week to week basis.

Gas Station Musical Opens

St. Louis, Dec. 2.

"Mobile Gas Show," musical produced by Batten, Barton, Durstine and Osborne, advertising agency, for the gas people, is slated to open tomorrow (4). Show is all about gas and will be shown exclusively to service station men.

Cast includes George Brooks, Ray Rawlins, James Mar, director, and Dorothy Kane. Edward Mar directed the dances.

Georgia Fawcett's Play

Scarborough, N. Y., Dec. 2.

The third of the presentations by the Beechwood Players this season at their theatre on the estate of Frank A. Vanderlip will be shown Dec. 10, 11 and 12.

"Mexico," a comedy-drama by Georgia Fawcett, daughter of the veteran actor, George Fawcett, is to be offered. Rosamond Slaker Maue and Judson Laire will play the leads.

Publisher-Producer

Road company of "The Ninth Guest" mystery by Owen Davis, is slated to open at the Adelphi, Chicago, Dec. 27. A. H. Woods and Sidney M. Biddell, who produced the New York show, sponsoring the Chi try. "Guest" went into rehearsal Mondoy (1).

Biddell, wealthy publisher, may enter the legit producing field as an independent.

Fixing "Smart Woman"

"A Smart Woman," produced by William A. Brady will not steer into New York as per schedule next week but instead folds for repairs this week (1).

It will be revised and recast.

That Way With Al?

A "Variety" mugg was whistling as he entered the Eltinge theatre bldg., and started toward the Woods office.

The elevator boy looked at him disapprovingy.

"Don't you know you ain't supposed to be happy around this office? Leastways not until Al finds a hit," he said.

DRAMA-HUNGRY TOWNS GIVE $10,000 WEEK

Chicago, Dec. 2.

Legit operators see the light in the success of Walker Whiteside's barnstorming "Chinese Bungalow" company.

With a small overhead, it is now playing the smaller towns through the Midwest and is making double the profits seen in the big towns.

For week at Davenport, Cedar Rapids and Fort Dodge, Ia., the company grossed a sweet $10,000. Compare this with the $4,725 grossed for its final week at the Studebaker in Chicago.

Whiteside is shrewdly hitting towns that haven't seen a legit show in two or three years.

SHOESTRINGERS OUT ON SUBWAY

Brandts Cured—Colored Show Clincher

Another clamp has been put on shoestring producers by William and Harry Brandt, operators of four subway circuit houses. They have ruled that no show without bonds posted with Equity and the stage hands union can play their theatres. Brandts' ruling came after "Hot Rhythm," colored musical, folded in Jamaica Saturday (29) after a week of poor business.

With no money coming in, Brandts were practically forced to make good on all expenses, including salaries.

"Hot Rhythm" was playing subway houses with Will Morrissey as the producer, after Max Rudnick and Irving Wormser original producers, "licensed" Morrissey to take the show after it closed at the Waldorf, New York.

3 Holdouts on Cut

All but Jack Benny, Jimmy Savo and Herb Williams of the Carroll "Vanities" cast, current at the New Amsterdam, New York, have accepted a 20% salary slash. Show is going into its 22d week there.

The three comedians compromised on 5% each.

"Old Homestead" Draw Sans S. A. in Maine

Portland, Me., Dec. 2.

"Old Homestead," presented a week ago by the Jefferson Players, brought out hundreds of old-timers who had not been to a theatre in years. B. o. receipts heaviest in many weeks.

Score one for drama sans sex appeal.

'Good as New,' Leblang's

When "As Good as New" moved from the Times Square to the Cort Monday, it assumed new management, Joe Leblang having taken over the show from Charles Dillingham.

Leblang controls the Cort. Under the terms of the transfer the new management guarantees a minimum engagement of three more weeks.

Pros and Cons of Bway's Ticket Situation—League's Aims Sincere

Amateur Play Tournament

Trenton, Dec. 2.

Trenton's 1930 Little Theatre Tournament will take place tomorrow night.

The winner is to receive, in addition to a silver cup, a week's engagement at the R-K-O Capitol theatre, through arrangements with James Brennan, manager of the R-K-O houses here.

Four one-act plays will be presented: "Altruism," "Jezobel," "The Valiant" and "The Widow of Wasdale Head."

Participating groups include the Trenton College Club, Group Players, "Y" Players and the Trenton Players' Club.

MET AGAIN PROSPERING AS IN WAR TIME GLOOM

The most consistently successful producer in the whole theatre field is the Metropolitan Opera Co., with fewer good seats obtainable this year than ever before. Of the 3,100 desirable locations, more than 2,500 are subscribed for for the entire season, and less than 1% of the 9,100 subscribers are offering their tickets for resale.

During the World War the Met did tremendous business and is again enjoying a banner year credited to the depression. Logic is that people demand a soothing influence in times of stress, and that opera is the most calming medium. Even the 400 off-center seats are sold out two or three nights every week, when popular scores draw from 300 to 400 standees.

Twenty-one select girls' finishing schools maintain boxes in the parterre, each seating 10, and include the cost of opera attendance their regular tuition. Girls attend the opera at least once a week for "cultural and educational" improvement.

"Hello Paris" 30% Cut

All excepting two members of Shuberts' "Hello Paris," and including the star, Chic Sale, accepted a 30% salary cut when requested to do so upon posting of notice last week.

The exceptions were Nat C. Haines and Jack Goode.

Show continues at the Shubert on week-to-week basis.

Play First Printed

A five-act play, entitled "Washington Pre-eminent," has been accepted for publication by Brentano's. Written by Mrs. Alice Hunt Bartlett, poet, and American editor of the "Poetry Review of London."

It has not yet been offered for production to anyone.

Hide-Out or Ballyhoo

Hollywood, Dec. 2.

Arthur Greville Collins, coast producer, has made a one-year agreement with the Erlanger office to direct the latter's coast productions. In turn Erlanger houses will play Collins' own shows.

Collins' directing will be without publicity or program credits except at his own option in connection with plays he regards as of special merit.

Coward in Jan.

Noel Coward is due here late in January and will appear in "Private Lives" under the management of Arch Selwyn.

The show is reported a London hit but Coward appears unwilling to play in it over there for more than 16 weeks. He views the New York appearance in the light of a vacation.

CLAYTON'S 1ST FILM

Los Angeles, Dec. 2.

Arthur Clayton, original male lead in "White Cargo," will get his first crack at pictures in "Charlie Chan Carries On," which will be made by Fox.

Studio is searching for someone to play the title assignment.

Broadway's legit managers active in the Theatre League say that mistakes may have been made in the campaign to control the pieces of tickets, but that the League's aims are sincere. They declare that they want to make it possible for the average person to buy tickets for the hits and would rather have that patronage than the well-to-do-patrons whose last minute demand for tickets tilts the price for speculators.

Indications are that it will take a much longer time to work out the ticket problem than the League leaders expected—if there is a solution. When 5,000 persons want to see a show in a 1,000 seat theatre on the same night, which often happens with smashes, how the prices can be kept down is yet to be shown.

Right now the gyp agencies are reported getting bigger prices than ever because they are getting better tickets—dug out of Postal's agency or otherwise.

One of Broadway's best informed ticket men has time after time told the managers that gypping may be held down but never wiped out. Public reaction to the League's activities is not certain. Some tickets are getting to the public at 50c over the box office price through Postal and 75c premium from those half dozen agencies which the League allots tickets (principally because of their hotel stands) but there are plenty tickets going to the gyps.

Postal Operation

Postal with two officials constantly at the League offices daily is trying to work out the problem. Last week its ticket sales slightly increased with the total between 6,500 and 7,000. That is not anything near enough for the wire company to approximate an even break. Its sales are preponderantly for the successes and its order slip system is not as simple as was expected.

It was reported the Postal people were dissatisfied with the allotments given its pooling office, front locations having in some cases been switched to the agencies. The Postal system has not been satisfactory in the matter of cancellations. Agencies have been able to handle cancellations without rousing customers.

The Raquet and Harvard clubs are reported ordering the direct Postal telephones out, unable to get the last minute service required on "locations" and resorting to the agencies or the indie and gyp agencies. The clubs mentioned are among the leading ticet bkuyers.

10c Per Ticket to League

The League informed the agencies handling tickets on allotments that they must pay 10c per ticket to the League, as does Postal. That indicates not enough revenue for the League is coming in. Heretofore each theatre paid the League 1% on the box office value of tickets sold by the agencies. The new order will cut the agencies down to a gross premium of 65c per ticket. If the 10 cents were added to the 75 cents premium (plus 4 cents tax) it would be an excess in the eyes of the government which would exact one-half of each dime. The matter of taxing the 50c charge of Postal has not yet been decided. Postal's claim is that it sells service, not tickets.

Flo Ziegfeld early this week charged that member-managers in the League were selling choice locations to the indie brokers. He also claimed he was preparing a suit against Postal for keeping tickets to "Smiles" out of the pooling agency, alleged to be discrimination. He also contemplates action against those agencies being alloted tickets by the League, stating they control hotel ticket distribution and that their contracts with the hotels stipulate they must serve guests for all attractions. Refusing to join the League, Ziegfeld asks the League why choice seats are held out by certain managers and land with the gyps. Answering the League's charge he had made a buy for "Smiles" with gyp agencies, Zieggy stated he was doing business with the brokers that the League has originally accredited and that such tickets are not supposed to be sold for more than 75c premium.

George White, who railed against the League at its inception, joined

(Continued on page 60)

FUTURE PLAYS

With **"Inspector General"** currently rehearsing, Jed Harris has taken "Ways of Love," by S. N. Behrman, and a gangster story by Ben Hecht to produce. The Hecht play deals with the murder of Jim Colisimo, Chicago gangster.

"Blue Chips," musical comedy, with book by S. J. Trietle and score by Marie Devona, will be produced by Jerome Wallace, associated with the George Wintz office. Piece goes into rehearsal next week and will be routed by the Erlanger office to one and two-night stands in the South.

"Trip to Sorento" goes into rehearsal next week as next for New York Theatre Assembly, and when ready will be spotted at the Assembly (former Princess). Walter Greenough will direct.

"The Devil Is a Lady," by Garrett Fort and Garnet Weston, previously called "Armistice," is currently rehearsing, Lew Cantor producing and directing. Cast, headed by Olive Borden, from pictures, includes Freda Inescourt, Ara Gerald, Leonard Willie, Victor Morley. "Devil" will open in Atlantic City Christmas week.

"The Mysterious Dr. X," mystery by Howard Comstock, goes into rehearsal shortly for William and Harry Brandt, subway circuit theatre operators. Show will open in Great Neck (L. I.) Jan. 10 for one night and play Brandt's four houses before Broadway.

Brandt's may follow "Dr. X," previously announced for Staten and McKaig, with four other shows.

"Storm Song" is being cast by Robert V. Newman as his next production. Marion Gering will direct the piece. Newman will also organize a second company of "Bad Girl" for Chicago after launching "Storm Song."

"Spook House," mystery melo, is being readied for production by George Damroth. Ramroth had the chiller on a barnstorming tour of resort towns last summer and now intends reviving it for New York.

"The Frame Up," by Mark Linder, will be given production next month by Collins & Adams.

The piece is an elaboration of a protean act Linder formerly used in vaudeville.

Linder, who is now on the west coast, finished the play there and air-mailed the script to the producers.

Paul Streger has taken over **"The Whip Hand"** and will do it as his next on his own.

Streger produced "Sweet Stranger," backed by Erlanger finances. Erlanger is not in on the new one.

"Sadie Lou," musical by Lucky Roberts and Alex Rogers (deceased) postponed by Percy Oakes, is casting. Cast will mostly be recruits from vaude.

"Life Is Like That," by Jo Milward, currently rehearsing for Curtis Emery, opens Dec. 13 in Great Neck, L. I., for one night, going to Brooklyn Dec. 15 for week. Cast includes Edward Pawley and Helen Shipman. Directed by Paul Martin.

"Check and Double Check," musical revue, will be given production by Robert Burke. Producer was formerly manager of the Royale, New York, and this is the first fling at production.

Title may be changed later because of conflict with title of Amos 'n' Andy picture.

"Margie Cassidy" is next on list for A. H. Woods and will be given production next month.

"Intermission," by Irving Kaye Davis, will be follow up production for Woods.

"Love Thieves," new musical which Michael Kallesser is producing bows in at Montreal next week (8) and will play several weeks in Canadian territory and a few jump breakers back before hitting into New York.

Cast includes Lew Hearn, Raynor Lehr, Eldora Stanford, Virginia Smith, Beatrice Nichols, Chaterine Evans, Arthur Cunningham and Three Mississippi Misses.

The musical has book by Elizabeth Wells, music by John Klenner and lyrics by Stella Unger. Lew Morton is staging the dialog with Frank Montgomery directing the dance numbers.

"Ballyhoo," new Arthur Hammerstein musical, starring W. C. Fields and shaping up on tour, will relight Hammerstein's, New York, Dec. 15.

"Taking Chances" goes into rehearsal next week (8) with Maurice Abbe figuring as producer.

Cast includes John Sullivan, Mary Harrington, Ruth Nagle, Arthur Stanley, Frank Forrest, John Hemmingway, Robert Burke, Edmund Brown, Jane Sargent, Florence Wagner and others. The piece will open cold at a New York house, undecided upon as yet.

"Promenade," by William Du Bois, will reach production via Gensler & Green. It's a comedy on American college life.

Du Bois authored "Pagan Lady" for Lenore Ulric, also produced by Gensler & Green.

"Ned McCobb's Daughter," by Sidney Howard, will open at the Cellar Players theatre on 27th street Dec. 12. Semi-pro cast was directed by Dorothy Chesmond.

"Barbara," by G. M. Curci, which Jimmie Cooper has taken, is being rewritten by Jean Bart and will shortly go into production.

"This Ambition," by Matthew Boyd, will shortly be cast by Edward Sargent Brown, producer. Show is slated to open in January.

"Making Mary," college background musical by Harold Orlob, currently casting at the New Yorker, with producers unknown.

Ticket Situation

(Continued from page 59)

last week without comment. Indications are that the demand for his "Flying High" was dropping and a wider distribution would be the gained by joining the League.

While there is little doubt that the ticket matter has been muddled since the managers started the control plan, it is now indicated that its best chance was when the original 16 brokers were in on the plan. They at least could hold down gypping from their agencies by the specs but they claimed they were not getting the right deal from the League and too many tickets were seeping into the gyp offices. The managers blame the brokers for walking out and claim the alleged abuses of the rules was exaggerated.

A dinner at the Astor will be held tonight (3) by the International Telegraph and Telephone Co., which controls Postal. Al Smith and others will speak over the radio telephone. Showmen out of town and Europe will be told what the League is doing to curb graft in the ticket mart. Many showmen have been invited.

The decision in the case of Sam H. Harris against Jack Pasternack, an indie broker, whom Harris seeks to restrain from reselling tickets for "Once in a Lifetime," is expected to be handed down today (3).

N. Y. Cast Members May Do Coast "Lost Sheep"

Los Angeles, Dec. 2.

Upon arrival here of Sidney Foxe, who is under contract to Universal, the Erlanger office started negotiations with the studio to permit the actress to play her original part in the Coast legit edition of "Lost Sheep."

Show opens in Frisco Dec. 26 with the management also after Cecelia Loftus who was also a member of the original cast and is now out here.

Joan Lowell Guest Star

Detroit, Dec. 2.

Joan Lowell, author of "Cradle of the Deep," is slated to be the guest star in presentation by Jessie Bonstelle and the Civic Theatre group of "Camille."

This appearance will be a return, since this girl was a member of this group before her fame as an author.

Jobless Benefit Shows

First of the Sunday night series of legit shows for the benefit of the Mayor's committee for the relief of the unemployed will be "Bad Girl" at the Hudson theatre.

Velvety Voice

Evelyn MacMevin in old and new songs at the Guild theatre, has a contralto of velvety quality. She sang both serious and lighter arias and songs, revealing technique and breadth of phrasing.

A group of Scottish folk songs wound up an interesting program.

Shows in Rehearsal

"Green Grew the Lilacs" (Theatre Guild), Beck.
"Made in Hollywood" (Brock Pemberton), Avon.
"Trade Winds" (Schwab & Mandel), Imperial.
"Inspector General" (Jed Harris), Morosco.
"The Devil Is a Lady" (Lew Cantor), Ritz.
"Life Is Like That" (Curtis Emery), Longacre.

STOCK "NAMES" JOIN TENTS ON CO-OP.

Hollywood, Dec. 2.

Local Sunday papers are carrying numerous advertisements for talent from organizers of tent and rep shows. All are being framed on the co-operative basis with the fact stressed that only professionals are wanted.

Activity in this line, dead here for a number of years, is due to local conditions among show people. Outfits in the process of getting started have taken a number of people well known in Coast stock circles who have been playing small towns and circle stock up and down the Coast for a number of years.

Murphy Brothers, who at one time had four tent shows going within the city limits are reported getting ready to start out under canvas again. The brothers quit the game to get into the miniature golf business, but found that the things collected more grief than tents.

I. T. A. MAY PASS OUT

Notice Sent Mgrs. Over Non-Payment of Dues

The passing of the International Theatrical Association was indicated this week when a notice was sent to managers that because of failure to pay dues, the association would be compelled to stop functioning. The I. T. A. handled the labor problems of the legit theatre and also watched legislation hostile to the theatre.

When the I. T. A. was formed 10 years ago it was hailed as a movement that might prove of great benefit to the theatre. The membership included all of Broadway's legit theatre owners and most of those out of town. The decrease in the number of houses playing attractions caused many of the road houses to drop out, but the labor disputes of the balance had the advice and aid of the I. T. A. The late A. L. Erlanger kept the I. T. A. going and was its president. Since his death there was no new president named.

5% Meeting in Jan.

The special Equity meeting, necessary to pass on the new rules concerning alien actors, will be held the first week in January. English players will be principally affected should the proposed rules become effective.

Idea is to tax all aliens who are not resident aliens or who have not played 100 weeks in legit here, 5% of their weekly salaries. Stars and feature players will be exempt from the six months' gap as at present but will be subject to the 5% collection.

Actress Nearly Retires

Hollywood, Dec. 2.

Esther Howard, who announced her retirement from legit when she came here from the east, has been cast for the femme lead in "Up Pops The Devil," coming to the Belasco.

"EXPERIMENT" AGAIN

"A Noble Experiment," which flopped after a week at the Waldorf, New York, some weeks ago, is being taken over by Burns Productions.

The new producers will recast the piece, try for an additional New York run and then send it out.

Concert

By Sallie

3 Shows Out

Four or five plays are among the closing possibilities this week. Last Saturday three abrupt departures.

"Princess Charming," presented by Connolly and Swanstrom, shut at the Imperial after seven weeks. Costly operetta, regarded set for the winter. Operating expense too heavy. Might have been saved with an agency buy. Started out around $35,000 and lately has been getting $25,000, but closed to $30,000.

"Marseilles," presented at Henry Miller's by Gilbert Miller, was taken off after playing two weeks. Reviews not favorable and business light.

MARSEILLES

Opened Nov. 17. Winchell (Mirror) said: "Unsatisfactory evening." "Doubts of great popular appeal," Garland (Telegram). "Generally a disappointment," Lockbridge (Sun).
"Variety" (Ibee): "Indications are negative."

"Pressing Business," an independent show, stopped at the Republic.

PRESSING BUSINESS

Opened Nov. 17. "Unfolded before a suffering audience," including Ruth Cambridge (Mirror). "Sleazy imitation" (World). Unsigned review (American) though it assured of "at least a fair run."
"Variety" (Edba): "Won't do even at cut rates."

Played two weeks to very little money.

"Sons o' Guns" Settles Damita $2,100 Commish

Chicago, Dec. 2.

Producers of "Sons o' Guns" paid $2,100 for salary due Lily Damita, following a suit instituted by the William Morris agency through Harry Munns in Chicago.

At time of Damita placement show assumed obligation for commission.

Marion-Whiting's Musical For Schwab and Mandel

Los Angeles, Dec. 2.

George Marion, Jr's., first Broadway musical for Schwab & Mandel next spring will be done in conjunction with Dick Whiting who will do score.

Both men collaborated on some of the best picture songs Paramount turned out during the past year.

'Real McCoy' at Republic

"The Real McCoy," Irish play by M. J. J. MacKeon, went into rehearsal Monday (1) via Sam Lowett. Arthur Sinclair is in the lead, playing the same role he had in the English production. Benrimo directing.

"McCoy" is slated to open at the Republic shortly after Christmas.

Lowett, newcomer, had "Alimony Acts," which never showed on Broadway, last year.

Richman as Gigolo

Shuberts have found a "gigolo" for "Wonderbar." Harry Richman will take the part when Connolly & Swanstrom's "Sons o' Guns" closes on the road, with Lita Grey Chaplin also in the show.

"Guns" is likely to fold after Chicago, completing a disastrous road trip. Business fell badly upon Richman filling the late Jack Donahue's lead place.

"F. O. B." WITHDRAWN

"F.O.B. Paris," produced by Eddie Dowling in association with the Shuberts, has folded permanently after two weeks out. The piece had been scheduled to lay off this week and reopen at a Shubert house next week (8), but folded instead.

Dowling bankrolled the production with the Shubert end being merely a guarantee for cast salaries at Equity.

Bakersfield Stock

Hollywood, Dec. 2.

Cyr Forrest is organizing a stock company to open Dec. 14 at the Hippodrome in Bakersfield, Cal.

He goes into the house under arrangement with Fox-West Coast.

2 Operas at Met's Mat.

A holiday spirit buzzed all over the Met, Thanksgiving afternoon with two fascinating brilliant short operas, "Cavalleria Rusticana" and "Pagliacci". Both were done in Italian.

Marie Jeritza (Santuzza), Armand Tokatyan (Turiddu), the principals in "Cavalleria", gave corking performances. Jeritza's tumble down the steps of the church was most graceful for a tumbling single. She is in good form this season, her voice always of large range and true, but the soul and feeling that others have put into this beautiful role seemed to be lacking. She wore only the peasant costume.

Tokatyan's notes are a joy and he never looked more handsome than in the black velvet, knickers, balero, red sash and red tie, bright red stockings and black pumps. Gladys Swarthout, as the mother, delightful, orchestration inspiring and the scenes typical of Italy.

"Pagliacci" after the intermission had Myrna Sharlow, soprano, in her debut as "Nedda", aside from a natural nervousness, she gave a splendid performance, as a very fine, well trained voice of beautiful quality and sings with understanding. Martinelli's great voice calls for no comment. De Lucca, always in a playful mood, came in for his share of the honors.

Fritzi Scheff, charming in black afternoon frock trimmed in white ermine and a tri-corn hat, Marguerite Sylvia also beautifully gowned in black with silver fox, and Alice Neilson, three former Neddas, occupied box seats.

Bellezza conducted both operas.

Back Again in Concert

Three seasons ago, Harold Kreutzburg and Yvonne Georgi, sponsored by Elicabeth Marbury, came to New York and gave a season of Sunday night dance recitals. At that time Mme. Georgi in no way measured up to Kreutzberg. Now Yvonne Georgi easily shares laurels with Kreutzberg.

Their Town Hall recital had dressing beautiful, the richest of materials. Miss Georgi wears a tight gold head dress while Mr. Kreutzberg's head is cleanly shaven, and aside from the Russian dance, is always uncovered.

Opera's Dress Rehearsal

The full dress rehearsal Friday morning at the Met of Petrovich Moussorgcky's Russian Opera "The Fair at Sorochintzy" in Italian, was an event. It seemed certain to be the big season's novelty at the opera house.

The first act in the market place had about 90 of the chorus on the stage. Maria Mueller (Parassia) arrived in the gypsy wagon.

The ballet in the second act has live steam clouds for an effect.

The first public performance was Saturday afternoon (29), Rosina Galli looked stunning in a mink coat and black velvet turban; Nanette Guilford, many pounds less, was pretty in furs topped off with a white felt tri-corn; Julia Claussen, breezed through in her fur wrap, black felt hat and usual infectious smile. Tullio Serafin conducted.

The harp in this opera is heard throughout.

Debutante

Bijor Sunday evening held a debutante to America, Nastia Poliakova. Her vogue lies in interpretative ability.

Mme. Poliakova's facial expressions and tone illustrate each word. Singing "Bog Vami" she proved mistress of her dramatic romantic and spirited numbers. She wears a Romany costume of many colors and a headdress of bejewelled rubies encrusted.

Two guitarists, Dimitri Poliakov and Ury Wosilivsky, assisted.

Individual Pianist

Herma Menth, Viennese pianist, was heard in her first recital this season, in the New Rochelle (N. Y.) auditorium. Her program was varied, covering numberless composers. Her Brahms Melody, as usual, brought forth a storm of applause. She plays it with much delicacy.

Miss Menth wore a foreign creation of black lace, cut very decollete and trailing, with brilliants in her ears and black satin pumps with buckles. Her headdress is a bob, worn wildly. She is decidedly individual.

FOOTBALL MOB GIVES CHI. $185,900

Chicago, Dec. 2.

Four inter-collegiate football teams and some 50,000 fans celebrating the Thanksgiving holidays and their team's spirit, pulled all box offices up to new season levels and threw "Sweet Adeline" in the lead with $28,000. On the other hand, "The Last Mile" folded, while "Cradle Call" exited after setting a new low before it closed the 29th.

Dramatic League's move from the Princess to Harris got "Death Takes a Holiday" an extra bit of money, while "Lysistrata" pushed over $23,000.

Houses going dark this week are the Playhouse, which carried the "House of Fear" for 14 weeks; the Princess, which had "The Last Mile," and the Grand, with "Sons o' Guns," the last being closed for seven days until "Simple Simon" opens Dec. 7. Dramatic League got its monthly new piece, "Michael and Mary," that opened yesterday (1st). Otherwise the town's the same, and "Dracula" succeeded to the Selwyn.

Estimates for Last Week

"A Month in the Country," Blackstone (2d week) (D-1,219-$3). Rather highbrow offering, with Nazimova. Went to $14,000, in keeping with the subscription average.

"Cradle Call," Selwyn, 3d week) (C-1,086-$3). After unfavorable notices this Hollywood comedy tried hard to stick, but went out at $4,000. "Dracula" opened the 30th.

"Death Takes a Holiday," Harris (4th, final week) (D-1,084-$3). Starting at the Princess and moving to this house, this Dramatic League piece climbed to $15,000, good.

"House of Fear," Playhouse (14th, final week) (D-603-$2.50). Longest season run finally closed to $4,500. At this figure or less the show made dough as the overhead was down. Nothing in prospect.

"Last Mile," Princess (3d week) (D-958-$3). After a struggle and a move from the Harris down to less than $6,000, with the company returning east and storing. Well liked by all the critics, the play was too grim to pull at the box office.

"Lysistrata," Majestic (3d week) D-1-997-$3.50). Doing a build-up and now running $23,000. Gets a play from the literati and those who come to town seeking thrills.

"Mendel, Inc.," Adelphi (3d week) (C-1,110-$2.50). Taking hold with around $15,000, with plenty of parties helping. Smartly handled.

"Old Rascal," Garrick (3d week) (D-1,276-$3). Hodges' first bedroom farce is sawing along at $12,000. Old neighbors are responding to the word-of-mouth plug, which makes it appear it will remain a few more weeks.

"Sons o' Guns." Grand (3d week) (M-1,200-$4). Picked up after slow start, but didn't groove. Football parties helped to $21,000. Now out, with the Grand dark a week until "Simple Simon" shows 7th.

"Sweet Adeline," Illinois (6th week) (M-1,500-$3.85). Sell out every performance with strong $28,000. Goes out Dec. 6, when the house will remain dark until the 22d, when "Ripples" arrives. Only out-of-town bookings responsible. Show could remain another month.

"Subway Express," Erlanger (2d week) (D-1,319-$3). Liked and up to $12,400, despite cut rates. Likely will remain over the holiday season.

"Three Little Girls," Great Northern (9th week) (O-1,365-$3.85). Still holding around $15,000, although it is understood the cast has taken cut. Piece has appeal to operetta-loving class, that seems inexhaustible in Chicago.

"Young Sinners," Apollo (9th week) (CD-1,443-$3. This one proving the surprise, climbing steadily to $16,000 this week, with healthy future prospects.

'APPLE CART' GOT GOOD $16,500 IN CINCINNATI

Cincinnati, Dec. 2.

Rain and severe cold had damaging effect on legit theatre last week. "Street Scene" at Shubert took its first b. o. beating of the road season, grossing only $10,500 at $2.50 top. The show is holding over with little prospect of betterment in second week.

"Apple Cart," at $3 and third of the Theatre Guild series at the Erlanger-Grand, did surprisingly well under the circumstances. Close to $16,500.

Taft and Cox, stock houses, drew less than usual. The Grand profited by having the mid-week matinee on Wednesday, avoiding opposition of the Thanksgiving afternoon performances by the other three houses and two local college football games.

Sub-Zero in Minneapolis; Holiday Biz Is Spotty

Minneapolis, Dec. 2.

A bad Thanksgiving week with general business off, below zero weather and plenty of snow was not so hard on the legits as on pictures, road shows being infrequent here.

The Metropolitan and Lyceum again ran opposition to one another. Walker Whiteside came into the former the last three days in "The Chinese Bungalow" as a counter attraction to the New York Theatre Guild's "Garrick Gaieties" at the Lyceum all week.

Whiteside grossed around $3,000 for the four performances, including a Saturday matinee. Fair.

The "Garrick Gaieties" opened very strongly and came close to the $15,000 mark, good for this attraction.

With John Willarde, new leading man, as a special card in "Jonesy," the Bainbridge dramatic stock company at the Shubert enjoyed another very good week, about $5,400.

Offering "Town Topics," the stock burlesque company at the Gayety, with wrestling matches as an added attraction on one of the nights, hit $4,000. Satisfactory.

$7,500 IS LOW, BUT L. A.'S TOP

Los Angeles, Dec. 2.

Two new plays opened here last week, "The Infinite Shoeblack" at the Music Box and "Michael and Mary" at the El Capitan. Latter marks the first local appearance of Henry Duffy and his wife, Dale Winter since Duffy's bankruptcy early this year.

The new Duffy piece got away to a good start with over $7,000 on the week. Returns should hearten his new backers. Show is in for three weeks.

Civic Repertory's "Shoeblack" started well, as was to be expected with the backing of Los Angeles' and Hollywood's elite. First week should always do great here, with who's who getting a chance to sneer at each other during intermissions. As is the show got $6,000 for the opener. Compared to last season, when a $2,600 draw was a riot, the Rep is doing not so bad.

"Bird of Flame" folded at the Belasco after three weeks of less than average business. Last week got $7,000. Closing of the Belasco leaves L. A. without a legitimate attraction for the next three weeks.

At the Hollywood Playhouse, "Mister Antonio" hangs on to fair business, getting $5,200 on the week. Show is using the radio for plugs, with the star, Leo Carillo, doing the talking.

"The Green Bottle" closed at the Vine Street after three weeks of bad business to $3,000 on the last stanza. Generally panned. Mrs. Patrick Campbell in "Ghosts" opened Monday for one week.

Estimates for Last Week

"Bird of Flame" (Belasco, 3d, final week). Closed to $7,500, which is plenty below average for this house. Theatre stays dark for next three weeks, opening Dec. 25 with "Up Pops the Devil."

"Green Bottle" (Vine Street, 3d, final week). Ended a three-week headache to $3,000. "Ghosts" opened Monday.

"Mister Antonio" (Hollywood Playhouse, 4th week). Fair profit at $5,200.

"Infinite Shoeblack" (Music Box, Civic Repertory, 1st week). Opened to $6,000 week. Too highbrow for the mob, so it's just in for two weeks.

"Michael and Mary" (El Capitan, 1st week). Henry Duffy's comeback got good reception at $7,100.

Mrs. Pat Campbell in "Ghosts," $8,000; Bad

San Francisco, Dec. 2.

One of the flops last week was Mrs. Patrick Campbell in "Ghosts," doing a second week at Erlanger's Columbia. Nearest to real business was copped at matinees but nights light. Total barely $8,000.

Louis O. MacLoon's sudden and unexpected closing of "Paris in Spring" left the Curran dark without an attraction.

"The Apple Cart" at Geary opened well and drawing class trade. Business has been fairly brisk with balcony and gallery heavy and main floor fair. First week close $11,000, very good.

Henry Duffy's President with "Dracula" in fourth week slipping, but still profitable at around $6,000. Alcazar with "Stepping Sisters" in fourth week has shown gradual but persistent build. Got around $6,500.

Tivoli offered "Front Page" and hitting fair stride but not much profit at $4,000.

PITTSB'GH'S GROSSES

Pittsburgh, Dec. 2.

Nothing like musicals in this burg for a holiday week. Both legit houses had tune shows for Thanksgiving and mopped up.

The Stones at Nixon in "Ripples" at $4.40 top drew well for eight performances and sailed through to $33,750, biggest here so far this season.

"Artists and Models" at the Alvin also came through with neat $25,000 at $3 top except on Thanksgiving night when tax was raised to $4.40. Likewise this house's best figure for the season.

George Sharp Players at Pitt suffered little by heavy legit trade.

PHILLY SPOTTY, CARROLL REVUE TOP, $33,000

Philadelphia, Dec. 2.

Although Thanksgiving resulted in some real trade for a few shows in town, this traditionally profitable holiday week did not show as good a record as the one that preceded it when all five legit houses were clearly on the black side of the ledger.

Earl Carroll's "Sketch Book" was the easy leader last week at $33,000 at the Shubert on the unusually low scale of $3 top. Reviews were fine and indications point to the best engagement for a Carroll revue here in some time. The other musical, "Arms and the Maid," new Shubert operetta, opened Tuesday with little money in the house and gave matinees both Wednesday and Thursday to get full eight performances.

Dramatic leader was "Dishonored Lady," which, without extra matinee (Cornell played Wednesday but not a Thursday afternoon performance) got $16,000 in its first week at the Forrest. Start was a little disappointing, but the show ought to make plenty of profit here. Belasco's "It's a Wise Child" had a very weak opening with about $500 Monday night, but picked up steadily thereafter and, with three matinees, reported about $14,000 in its first week at the Broad.

"The First Mrs. Fraser," playing its fourth week at the Walnut under auspices of the Professional Players, jumped up again to $13,000 minus extra matinees. Engagement here was highly successful with $50,000 for four weeks at a $2.50 top and subscription seats $2.

The sixth legit offering of the week, "The Wife's Away," new Max Gordon production, started off to about a $175 Monday night and pitiful business thereafter except, of course, some life on Thanksgiving. Even with the holiday this total was under $6,000 at the Garrick.

As originally planned, there were to have been six openings last week, with "Mrs. Fraser" as the only holdover. However, the sixth newcomer, "Ballyhoo," Hammerstein's new musical, was postponed for a second time until this week. It reopened the Erlanger Monday night. Other premiere of the week was "As You Desire Me," Pirandello drama and the third offering of the Professional Players, at the Walnut.

"The Apple Cart," Theatre Guild's third offering of the current season, comes to the Garrick next Monday, and "Sons o' Guns" is set for the Forrest. The week of Dec. 15 is blank so far, but Christmas week will offer 'Artists and Models," Shubert; "Strictly Dishonorable" at the Broad; "Sweet Adeline," Erlanger, and probably a Guild offering at the Garrick. "Garrick Gaieties" was originally scheduled but is reported cancelled. Dec. 29 "Topaze" comes to the Walnut as the fourth Professional Players' attraction. Chestnut and Forrest holiday bookings are not set.

Estimates for Last Week

"It's a Wise Child" (Broad, 2d week). Belasco hit started weakly but developed to more reasonable proportions; with aid of three holidays it grossed almost $14,000, not great but promising.

"Arms and the Maid" (Chestnut, 2d week). New operetta opened Tuesday and generally panned; not over $15,000 in eight performances, if that; big Thanksgiving day helped.

"Ballyhoo" (Erlanger, 1st week). House reopened this week with this new Hammerstein musical, topped by W. C. Fields, after two postponements.

"Dishonored Lady" Forrest, 2d week). Best dramatic record of week; got $16,000 first week; big matinees.

"Sketch Book" (Shubert, 2d week). Big leader last week at $33,000 on $3 top; looks like best Carroll revue showing here in a long time.

"As You Desire Me" (Walnut, 1st week). Third Professional Players' offering; "First Mrs. Fraser" went up to $13,000 in fourth and final week; very good.

'Grand Hotel' Tops Dramas, $28,000; Hits on Broadway Drawing Big Money

This is a good season for hits. There are several money shows on Broadway. Although the list is considerably under normal in quantity, the quality attractions appear to be doing as well as in other seasons.

Business during Thanksgiving week was just about what had been indicated. Grosses did not advance except where extra matinees were held. Weakness early in the week and on the holiday itself resulted in some shows slipping. The peak of autumn period has passed and business will naturally ease downward until Christmas.

Production has slowed down and only one show is due next week—"The New Yorkers," postponed from this Thursday, opening the Broadway, formerly Moss's picture theatre, Colony at 53d street.

Among the new shows "The Vinegar Tree" looks much the best, getting $17,500 in nine performances during its first full week at the Playhouse; "Scarlet Sister Mary" claimed $20,000 gross for its starting week at the Ethel Barrymore but a run is doubtful; "Oh Promise Me," laugh show at the Morosco, got $13,000 at the Morosco and should make the grade; "This Is New York" fairly well regarded at the Plymouth; "An Affair of State" looks hopeless at the Broadhurst; same for "First Night," Eltinge; 'Hello Paris" regarded a lightweight at the Shubert; "Schoolgirl" light at the Ritz.

$47,000 Top

"Smiles" at the Ziegfeld tops the list in money and was quoted at $47,000 for its first full week; "Three's a Crowd," "Girl Crazy" and "Fine and Dandy" are the standout musicals otherwise. "Sweet and Low" improved the second week.

"Grand Hotel" is the dramatic topper, at $28,000; "Once in a Lifetime" continues the comedy leader; "Greeks Had a Word For It" and "Tonight or Never," "Green Pastures," "Lysistrata," "Elizabeth the Queen," "That's Gratitude," "Roar China," "Pagan Lady" and "On the Spot" are the other standouts.

Three more abrupt closings last week were "Princess Charming," Imperial; "Marseilles," Miller, and "Pressing Business," Republic.

Estimates Last Week

"An Affair of State," Broadhurst (3rd week) (C-1,118-$3). Notices not so good and business very weak; rated under $4,000; playing for the picture rights; may close Saturday.

"As Good As New," Cort (5th week) (C-1,043-$3.85). Moved here from Times Square; got about $6,000; doubtful except cut rates.

"Bad Girl," Hudson (10th week) (D-1,094-$3). Trade off generally early last week; pace affected here, too, but with gross around $10,000, satisfactory.

"Blackbirds," Royale (7th week) (R-1,118-$3.85). Has had rather tough time of it; Sunday night performances not what expected either; rated under $10,000.

"Brown Buddies," Liberty (9th week) (M-1-202-$3). Figuring this colored show will last into January; business quoted around $12,000 weekly.

"Elizabeth the Queen," Guild (5th week) (CD-914-$3). Playing to capacity with gross around $18,000; revival of "Much Ado About Nothing," the alternating attraction, not due now until mid-January.

"Fine and Dandy," Erlanger's (11th week) (M-1-531-$6.60). Virtual capacity throughout last week, easily holding its own against newer musicals; $40,000 or over.

"First Night," Eltinge (2d week) (CD-892-$3). Opened middle of last week; only mild notices and chances in doubt.

"Flying High," Apollo (30th week) (M-1,168-$4.40). Reduced the scale again and seats on sale through Theatre League; indicated drop in business to $25,000.

"Grand Hotel," National (4th week) (CD-1,164-$4.40). Acts like a smash; strong advance sale; out in front of all dramas with gross of $28,000.

"Girl Crazy," Alvin (8th week) (M-1,387-$5.50). Smash musical going along to great business; weekly pace is $40,000 and more.

"Greeks Had a Name for It," Harris (11th week) (C-1,060-$3). Ought to span season easily; high in favor and one of strongest comedies on list; $20,000 or close to it.

"Green Pastures," Mansfield (41st week) (CD-1,050-$4.40). Run drama expected to stick through season also; business over $19,000.

"Hello Paris," Shubert (4th week) (R-1,395-$4.40). One of the new shows that immediately went into cut rates.

"Kiss of Importance," Fulton (1st week) (C-913-$3.85). Presented by Arch Selwyn; adapted from the French by Arthur Hornblow, Jr., opened Monday.

"Ladies All," Bijou (19th week) (C-608-$3). Rated between $7,000 and $8,000 and probably turning a small profit.

"Lysistrata," 44th St. (27th week) (C-1,323-$3.85). Greek travesty still drawing well with better than a half year's run to its credit; $20,000 claimed.

"Man in Possession," Booth (6th week) (CD-708-$3.85). Scale helping gross to $11,000 and sometimes a bit over; one of few English shows to make a go of it.

"Marseilles," Henry Miller's. Closed last Saturday after playing two weeks to light trade.

Nina Rosa," Majestic (11th week) (M-1,717-$5.50). Shuberts concentrating theatre parties for this show; not among the leaders and never was; approximately $25,000.

"Oh Promise Me," Morosco (2d week) (F-893-$3.85). Should make money; notices favorable in the main; a laugh show which got about $13,000 the first week.

"On the Spot," Forrest (6th week) (D-1,015-$3). Maintains very good pace and figures to last through winter; averaging $15,000 and over.

"Once in a Lifetime," Music Box (11th week) (C-1,000-$3.85). Comedy leader and the front gross runner until "Grand Hotel" came; $23,000 the weekly score.

"Overture," Longacre (1st week) (CD-1,019-$3). Presented independently (Bela Blau); written by the late William Bolitho; opens Friday (5).

"Pagan Lady," 48th St. (7th week) (C-969-$3). Making good money and may stay through winter; grooved around $15,000 weekly.

"Pressing Business," Republic. Stopped last Saturday, two weeks.

"Princess Charming," Imperial. Closed suddenly last Saturday; got coin but overboard on operating expense.

"Roar China," Beck (6th week) (D-1,189-$3). Has good chance to stick into January and perhaps longer; business quoted over $16,000 last week.

"Stepping Sisters," Jolson's (33d week) (F-1,776-$3). Unusual in that low-cost show using cut-rate coupons continues to draw enough for profit; $6,000 to $7,000.

"Scarlet Sister Mary," Ethel Barrymore (2nd week) (D-1,090-$4.40). Using high scale because of the Ethel Barrymore draw; $5.50 first night and first week grossed around $20,000.

"Schoolgirl," Ritz (3rd week) (C-945-$3). Management hopeful about this book play; between $5,000 and $6,000 last week and claiming to be picking up.

"Smiles," Ziegfeld (3rd week) (M-1,622-$6.60). At present the big shot among the musicals and leading the list; second week's takings well over $47,000, virtual capacity.

"Strictly Dishonorable," Avon (64th week) (C-830-$3.85). May last through winter, when company will be sent to London; about $10,000 indicated.

"Sweet and Low" Chanin's (3d week) (R-1,413-$5.50). Doing fairly well but hooked up expensively; second week a bit better at $26,000.

"That's Gratitude," John Golden (13th week) (C-900-$4.40). Business first ten weeks excellent and still quite profitable considering conditions; extra matinee sent takings to $15,000.

"This Is New York," Plymouth (2nd week (CD-1,042-$3.85). Opened late last week; first night opinion favorable and figures to be in the money.

"The Vinegar Tree," Playhouse (3rd week) (C-968-$3). Looks like a fresh hit; finished to standee trade and with an extra matinee grossed $17,500.

"The New Yorkers," Broadway. Postponed until next Monday (8).

"Three's A Crowd," Selwyn (8th week) (R-1,067-$5.50). Has been capacity since opening; no let-up in the high ticket demand; weekly takings $35,000.

"Tonight or Never," Belasco (3rd week) (CD-1,000-$3.85). Belasco's latest presentation looks like a real money maker; second week's gross over $19,000.

"Up Pops the Devil," Masque (14th week) (C-700-$3). Lively comedy making money, but not among the leaders; over $9,000 claimed.

"Vanities," New Amsterdam (23rd week) (R-1,702-$5.50). Should last into January, new attraction due then; revue off lately; last week about $24,000.

Other Attractions

"The Merchant of Venice," Times Square; revival with Maurice Moscovitch.

"Allison's House," 14th Street; new for Civic Rep.

"Twelfth Night," Maxine Elliott and "Art and Mrs. Bottle"; latter this week.

"Mrs. Moonlight," Hopkins; indefinite.

"Light Wines and Beer," Republic; moved here from Waldorf (formerly shown as "The Good Old Days").

Plays Out of Town

Cette Vieille Canaille

Paris, Nov. 21.

("This Old Bandit")

Comedy in three acts by Fernand Noziere. Staged by Pierre Fresnay. Produced by Trebor and Brigon. Incidental music by Pares and Van Pares. Theatre Michel, Paris, Nov. 14.

Guillaume Vauthier....Maurice de Feraudy
Jean Ronsard.....Pierre Bresnay
Helene Laurent.....Alice Field
Mireille Fleury.....Marie-Louise Delby
Paul.....Rene Blancard
The Head Waiter.....Pierre Huchet
Michel.....Dauvillier
Gravier.....Denis Rollet
Jacqueline.....Marceile Montclair
Lina.....Suzy Leroy
The Florist.....Magda Garcy
The Florist's Assistant.....Yette Pontys

Play is very timely, in this way: that immediately after the war the older generation was entirely put into the background by the young, and that nowadays those who were young at the time are getting gray and are pushed along by a younger generation, so that both the pre-war generation and that which came in immediately after the war, and still is holding the reins, feel sympathy for the character of the older man who is trying to keep his mistress from young men rivals. All men over 40 who are trying to prevent gigolos from catching their women cannot help but feel that the play has been written for them.

Story is that of a man about 60, retired politician and newspaper owner, very wealthy and wiley. He maintains a young woman who falls for a nice young composer who acts in a night club. The older man has no delusions as to what will be the outcome, and is wise enough to give a free rein to the girl, contenting himself by using his money to attract her. The musician and the girl go to the country on an unofficial honeymoon, while the old man is tactfully making a Mediterranean cruise. But what the old man had foreseen happens. The young woman gets somewhat tired of her young lover, who is sufficiently honorable himself to express the wish that they could live in surroundings not bought with the old man's money. It is this situation that shows the young man his folly, that such an entanglement will break his future. The young musician sees light, and disappears.

The play in itself is interesting and at times highly dramatic. All performers, however well they may act, are smothered by Maurice de Feraudy as the old politician. In his long career he has never created such a part, and his performance alone would make the play a success.

The first act takes place in a night club, setting being a reproduction of the Monseigneur Club in Paris. The play seems set for a long run at the Michel, and would probably do the same anywhere if acted as powerfully as it is here by Feraudy.

Maxi.

ARMS AND THE MAID

Philadelphia, Dec. 2.

Latest Shubert musical importation, "Arms and the Maid," adapted by Harry B. Smith and Harry Clarke from the German of Ernst Neubach, opening at the Chestnut Street Opera House Nov. 25, is in vital need of plenty of doctoring. It has a chance, however, if certain radical changes are made.

Originally the piece was a very straight and legitimate drama, minus gags and gorgeous staging, and with a rather heavy accompanying musical score of very few numbers. Over here, it has been given a light score, contributed by Jean Gilbert, and a variety of comedy wheezes. On the other hand, the chorus evolutions have wisely been kept down to a minimum and the play staged with a single, unobtrusive although effective setting.

The story, which has a background of the war, is considerably above the average for musical comedy or operetta. But it is definitely the kind of a story that needs to be played by actors above the average musical comedy level. The scene is Galicia during the war—in Lemberg, to be exact—and the leading characters are either Austrian or Russian. An advance by the latter involves the Teuton heroine and her lover, a wounded German soldier, in numerous perilous situations. The slav leader, Colonel Orloff, an overbearing but susceptible officer in love with the girl, provides the third corner of the triangle. There are times when the action reminds, albeit faintly, of Shaw's "Arms and the Man," without, of course, the ironic and satiric slant.

Unfortunately, the leads are not equal to the task of making the occasional dramatic situations seem real and vital enough. Emmy Kosarky, a Continental prima donna, lacks both fire and personality. A good dramatic actress, with a passable voice, would have been better. A top-notch light operatic leading lady would be an improvement. Miss Kosarky sings well enough but lacks the spark. Alfred Young, also, is too stolid for the hero. On the other hand, Edward Nell, Jr., is capital as the heavy. He sings and acts with fervor and conviction. Best dramatic performance of all, however, is contributed by Florenz Ames as a spy, who only comes in on the last act. Ethel Norris is neatly effective as the ingenue and supplies the best of the lighter moments. She has the main tunes of the show and does very well by them. Solly Ward is the comedian and does his usual dialectic murdering. His low comedy does not seem to fit and he is best in his few serious moments.

Gilbert's score is graceful but undistinguished. Several of the numbers are easy to listen to, but hardly candidates for great favor. "I Like You" and "Forward, March Into My Arms" are the best.

Waters.

JACK'S UP

Providence, Nov. 28.

A comedy in three acts by Reginald Owen at the Providence Opera House, Thursday, Nov. 27.

Kuni.....J. Kuni
Lou.....Lou Pineda
Harry Wolff.....Edward Rigby
Sam Goldstein.....Arthur S. Ross
John Montmorency.....Reginald Owen
Jack Gowan.....Reginald Owen
Ed.....Tom Farrell
Helen Nugent.....Kathryn March
The Rev. Thos. Sparling.....Jos. Sweeney
Zeke.....W. J. Paul
William.....Harold Hartwell

No chance for a sensational success in this saga of Hollywood morals, but it does provide a good evening's entertainment. Owen has a duel role and gives an excellent performance. The play has its far-fetched and exaggerated moments, but in general Owen has done a pretty good job of writing an amusing episode of that little dizzy village of Hollywood.

The action has doubles and troubles all mixed up into frenzied action. It primarily concerns one John Montmorency and his stunt man and severest critic, Jack Gowan. Montgomery had been a wow in the days of the silent screen, an idol and all that. But the talkers have put him in the background. He has a holdover contract so the producers have to make the most of him and use a double on the hazardous shots.

Owen plays both the screen star and double through a series of misadventures. At the finish the double comes into his own as a star, and into the arms of the heroine, played by the piquant Miss March.

Owen plays the roles of the detestable screen star and the likable Jack, a far call from each other, in convincing style and with a good deal of dexterity in changing from one to the other.

Arthur S. Ross is smooth as the Czar of Hollywood, and other members of the cast do well.

Owen has played in a few pictures himself, has spent considerable time in the picture colony and he knows his studio.

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AUSTRALIA

(Continued from page 6)

being the means of supplying anti-foreign governments with their meal tickets. Anti-foreign element has adopted a dog-in-manger attitude. They want to keep American influence out of Australia, yet they tax American pictures beyond all reason. They also tell us to produce our own pictures, but have not assisted local producers in any way.

New Zealand government recently raised the tariff on film importation and American distributors at once told the government unless the slug was removed it would be impossible to do further business with that country except at a loss and this they (the distributors) were not prepared to do. Government amidst a lot of flag waving stated it would not allow any foreign element to rule it.

But the public has set up such an outcry at their entertainment being taken from it it is certain the government will have to come back to earth. Should American distributors refuse to supply Australia with pictures then practically every theatre would have to close its doors.

Melbourne

Legit on the upward trend with "Mr. Cinders" and "Let Us Be Gay" getting nice business. Vaude-revue solid. Edith Taliaferro will do "The Road to Romance," renamed from "Road to Rome" for W. T.

Wirth's Circus hitting public fancy and set for season. New talker attractions bringing in money and managers generally quite satisfield.

Chatter

"Sons o' Guns" biggest successes yet handled by W. T.

Most U. T. houses now playing vaude with talkers. Mostly local acts at present. Jack Musgrove in charge of U. T. booking office.

Old Chaplin silents finding their way into several theatres and pulling surprising business.

Stanley Crick returned from America and will have charge of the entire Hoyt-Fox circuit. Looks as though U. T. and Hoyts-Fox will work together instead of opposition. U. T. has a working agreement regarding territory made before Fox bought into the Hoyt group. This agreement will be adhered to until its expiration. Agreement has it that certain pictures can be played in Melbourne and other cities by U. T., with Hoyts playing same picture in Sydney and elsewhere.

Havana Chatter

(Continued from page 56)

next month's opening. It is a 10-story office building.

Feature will be the free bar, where Bacardi will be served to those fortunate enough to get a guest card.

The Presidente, Almendares and Sevilla are getting ready for the season. Sevilla wil start Nov. 20. Victor Rodriguez, as usual, will furnish the music.

The Presidente will have a Cuban orchestra, and the Almendares is importing one from New York.

Some talk around that the race track and Casino would not open this year. Not so. Horses are coming with trainers and jockeys. New manager of the Casino is also in town and getting the gambling house ready .

Paramount celebrated "Paramount Week" recently. Scored a decided hit with its Spanish version of "Grumpy."

Metro is getting a big play with its Spanish Laurel and Hardy and Charlie Case comedies. These get top billing here.

Inside Stuff—Legit

(Continued from Page 55)

try was in association with James W. Elliott, not related. Program calls for two or three plays this winter, one probably having a name from pictures, as the star.

Lenore Ulric is said to have offered Ben David, producer of "An Affair of State," $30,000 for his rights before the play opened in New York last week, with Florence Eldridge. It's the first legit production by David, vaude producer and agent, and it is also the first produced script written by its author, Robert L. Buckner, who is 24.

Ina Claire is said to have wanted the story for a picture. Show started off like a hit.

Since newspaper critics seem to object to Saturday night openings, it is likely that producers will hereafter bring shows in on other days. There was only one first-string reviewer present at one recent Saturday nite opening, although there were no other shows beginning life that night.

Critics seem to feel that a Saturday night show cuts into their week-ends.

Opening of "Overture" has been postponed from tonight (Wed), until Friday to permit completion of a cement stage at the Longacre.

Piece premiered in New Haven last week with unique billing giving publicity to three other compositions: Bela Blau presents "Overture," by William Bolitho, who wrote "12 Against the Gods," with Colin Clive, star of "Journey's End," staged by Marc Connelly, author and director of "Green Pastures."

The Authors' League has bulletined its members regarding the expiration next Feb. 1 of the dramatists' basic agreement with managers. Although no mention is made of changes in the agreement, it is reported a number will be made with reference to sales to pictures. One of the items complained about is the break given foreign playwrights on picture sales.

Idea of filling theatres with cheap shows via the 50 cent pass nick method has spread from "Stepping Sisters" and is attracting the attention of the shoestringers. "Sisters," the champ nicker, has been making money on this scheme with $5,000 grosses. Other shows to follow the example are "Hot Rhythm" and "Light Wines and Beer." Plan to keep "Frankie and Johnnie" on Broadway by this means didn't pan out.

A laundry on West 52d street, next to the Alvin, is selling tickets to Broadway shows, specializing in "Girl Crazy" next door. Aarons & Freedley,, producers of "Crazy" have succeeded in chasing the laundry people off the streets and away from the theatre while selling, but have been unable to put a stop to digging.

The laundry has a number of signs in front advertising the tickets.

Valerie Taylor, who violently protested Equity's rule requiring foreign players to take a six-month intermission between legit engagements unless having the standing of having played 100 weeks over here, is in "Petticoat Influence." She crashed into the dailies with her views on the rule. Six months has elapsed since she appeared in "Berkeley Square," another Gilbert Miller show.

At the recent Lambs Gambol in the clubhouse Wilton Lackaye had a few words to say during the session that followed the show. He childed fellow members, relating that he had been in the Lambs when it had 150 members and watched it grow to an organization of thousands. Yet when he was ill and abed only two Lambs visited him.

Professional advice about the lighting of shows is badly needed in Paris. Many scenes which otherwise would be passable, are exposed as terrible through deficient lighting. Francis A. Mangan's presentations at the Paramount, and Louis Lemarchand's at the Olympia, film houses, are about the only two properly lighted shows in Paris.

Joe Cook is interviewed almost daily by youngsters from school and college publications. Joe went to the U. of Dayton but that spot is yet to be heard from. General trend of the questions seeks to find out why Cook went into show business. To make money, he answers. He'll get out when he has enough but doubts that he ever will get that much.

Reported that Williamson-Tait, through one of its New York reps, is in on the Dillingham-Erlanger production of "Shylock," starring Maurice Moscovitch.

Moscovitch appeared for W.-T. in Australia and the firm is said to be backing any foreign showings the actor will make in this play.

Mrs. John Balderston, wife of the writer of "Berkeley Square," has arrived in New York with a new version of "Frankenstein," supposedly Americanized enough for local consumption. The play is based on Mrs. Shelly's novel.

Horace Liveright has an option on the play, which expires in February.

Jewish stage has been dealt its severest blow in years. All of the current Yiddish shows but one have cut salaries, with the actors working on half pay.

Only Jewish play that hasn't cut salaries is the one featuring Molly Picon.

Langdon Post, wealthy New York State Assemblyman, is said to be in back of Bela Blau, who will present "Overture" at the Longacre this week. Post is from the silk stocking district which includes the theatre zone. He is regarded as the theatre's friend at Albany.

Car card advertisements used in "Subway Express," mystery current in Chicago, are being paid for by Chicago advertisers at $25 per card per week.

It is said to be a higher rate than New York subway advertisers pay.

Sydney Phillips says the Shuberts have nothing to do with his contemplated stage production of "Blessed Event" and that Osgood Perkins is not engaged for it.

The Theatre Guild has recruited a group of cowboys from among rodeo performers now laying off for "Green Grow the Lilacs," opening in Boston next Monday (8).

Frank C. Page, vice-president of International Telegraph and Telephone, who is concentrating on Postal's ticket agency activities, is the son of Walter Hines Page, war-time ambassador to England.

Immediately after the closing of "Well of Romance" at the Craig, Preston Sturges assigned all his rights in the play to two unknowns. "Well" may reappear as a Paramount stage unit.

Shuberts are reported having bought in on "You Said It," a revue to be presented by Lou Holtz and Jack Yellen and written by them. Goes into rehearsal this week.

Plays on Broadway

A Kiss of Importance

Comedy in three acts. Presented at the Fulton Dec. 1 by Arch Selwyn in association with Erlanger Productions, Inc. Adapted by Arthur Hornblow, Jr., from the French, "Monsieur de St. Obin," by Andree Picard and H. M. Harwood. Basil Rathbone starred. Staged by Lionel Atwill. $3.85 top.

Fred.....Johnnie Brewer
Arthur Dupin.....Ivan Simpson
Mlle. Thomas.....Alice Burrage
Comte de Cerisay.....Frank Henderson
Christian Saint Obin.....Basil Rathbone
Gilbert Laurent Courcel.....Montagu Love
Isabelle De Corquefon.....Ann Andrews
Octave De Corquefon.....Frederick Kerr
Albertine.....Marjorie Hollis
Gardener.....George Wright, Sr.

"A Kiss of Importance" is an attractive title, but that it is an important addition to the season as a play is doubtful. Limited class draw indicated. Fine first-night audience, however.

Much too long in developing the story. Nothing very amusing until the last act, where the laugh lines are concentrated, which is hardly enough to carry this play from the French. The native presentation may have been more diverting. It doubtless was broader, and had to be toned down for use here.

First act is in the office of Dupin, a Parisian money lender, to whom Christian Saint Obin is indebted. He is the second son of a baron, with a way about him and little matters of owing mean little. His principal aim in life is horses. Senator Courcel, an old friend, calls on Dupin with a commission. He has fallen in love with Isabelle, young wife of the elderly fellow-senator, De Corquefon. But he cannot be involved in a scandal. He seeks a young man to make imitation love to Isabelle, who would then be divorced and they would be able to wed. The sporty Saint Obin accepts the job.

Saint Obin has been a month at the Corquefon chateau without making advances to Isabelle, rather going in for exercise and developing an old mare whom he thinks will be a champion steeplechaser. Prodded to start something, the young wife succumbs to his caresses. Then starts a real love affair. The old senator pretends not to see what is going on, but he discovers his confrere, Courcel, trying to kiss his wife.

Last act has the old man and the young lover talking things over, and the laughs come in a bunch. Looks like an awkward situation, but when Isabelle explains her new lover was merely acting the part for Courcel, everything is all right. What is more, the old boy consents to the young wife having an apartment in Paris.

A Kiss of Importance" is one of several plays presented by Arch Selwyn with picture names in the cast. Basil Rathbone is starred, but he was featured on Broadway before he went to Hollywood. Rathbone as the dilettante is lively at times and, of course, attractive from the feminine viewpoint. Montagu Love, a film villain, plays the scheming and unsuccessful younger senator. It's not an attractive part; neither is his chin make-up.

Ann Andrews is Isabelle. She went along well enough until towards the latter part of act two, when she suddenly developed something akin to a French accent. She had not used it previously, and it was a surprise. Appears to be a distinct error in direction. The English veteran, Frederick Kerr, is the old senator. It was Kerr's interchange with Rathbone which lightened the last act. Johnnie Brewer is amusing as an excitable clerk to Dupin.

This is one of those French plays supposed to be naughty. That may be so in a way, but it doesn't provide the fun expected of it. *Ibee.*

Scarlet Sister Mary

Presented at the Ethel Barrymore, Nov. 25, by Lee Shubert, a drama in three acts; adapted from Julia Peterkin's novel by Daniel Reed; Ethel Barrymore starred; staged by E. M. Blyth.

Maum Hannah.....Beatrice Terry
Mona.....Anita Rothe
Tressie.....Denise Morris
Sister Mary.....Ethel Barrymore
Budda Ben.....Horace Braham
Cinder.....Estelle Winwood
June.....John Roseleigh
July.....Walter Gilbert
Cousin Andrew.....Leo Kennedy
Big Boy.....Herbert Gentry
Doll.....Georgie Drew Mendum
Tussie.....Blanche Collins
Luke.....Burke Clarke
Gadsen.....Wilbur Cox
Gracey.....Marjorie Main
Reverend Duncan.....Marcel Dill
Brer Dee (an old churchman), Daniel Bagnell
Unex.....Albert Ridge
Daddy Cudjoe.....William B. Mack
Seraphine.....Ethel Barrymore Colt
Thatcher.....Marcel Dill
Brunton.....Alan Campbell
Wade.....Charles Quigley
Big Boy.....Theodore De Corsia
Unex.....Malcolm Soltan

"Scarlet Sister Mary" is not a wise selection for Ethel Barrymore. She gives an exceptional performance, without doubt, but under the dark sepia of a Southern negress her personality seemed lost in a fog. The new play should attract attendance on the strength of the star's popularity, but it probably won't last through winter.

Curiously, "Sister Ma'y," as they call her (and later "Si May-e"), is spotted across the street from "The Green Pastures," the real thing in colored cast dramas. Miss Barrymore has some grade A players in support, but their dialects are varied, and some anything but authentic. For instance, there is Estelle Winwood playing "Cinder," a husband-snatcher who gets the air. Cinder is a slim person in contrast to the ample bulk of the other women. That wouldn't make much difference, but she can't seem to shake her Piccadilly accent.

The people in this play of poor negroes are interesting in a number of ways, but so quiet is the performance generally that it is questionable if the average person out front will be carried along. It seemed that a great deal more fun could have been made out of it all. The first half of the final act is amusing, but that about lets out "Sister Ma'y" on the diversion end.

Mary, abandoned after one year by her husband, has had plenty of children in the 20-year span of the play's action, and in one case it was triplets. She has picked her men as she wanted them. On her wedding night she danced and was thrown out of the church, but she feels that when she is through with "sinnin'" she can go back to the church.

Mary married the wrong twin brother. She was on her way to motherhood before the ceremony, and so her first child was named "Unex," because he was unexpected. In the play's lapse of time her daughter, Seraphine, grows up. The girl has had an affair with a fellow in the city, has had a child by him and is on her way back to the city at the finish. Seraphine is played by Ethel Barrymore Colt, the newest of the Barrymore clan to come before the footlights. Under the direction of her mother (who staged the play under the name of Blythe, as usual) Miss Colt is all right in a naturally unimportant assignment.

Another of the family, Georgie Drew Mendum, plays the sister of Si May-e's husband, a good church member and inclined to be a bit humorous—but around the house a nagger, her husband complains. Horace Braham is a deformed lad, always a friend of Si May-e and her children. In the negro makeup, too, is William B. Mack as an old darky who makes love charms. Beatrice Terry is Mary's aunt, an understanding woman whose warnings, however, fail to keep Si May-e in the ways of the churchly. Some of the makeups seemed streaky, but perhaps most of the cast is strange to blackface playing.

"Scarlet Sister Mary" was doing big business out of town, where it played a couple of months. Miss Barrymore might well have remained on tour, for there her latest show is better suited than to Broadway. *Ibee.*

THIS IS NEW YORK

Three act comedy by Robert E. Sherwood, produced and staged by Arthur Hopkins. Settings by Henry Dreyfuss. At Plymouth, New York, Nov. 28; $3 top.

Waiter.....Bruno Wick
Mrs. Krull.....Virginia Howell
Senator Harvey L. Krull..Robert T. Haines
Hauser.....Sam Wren
Emma Krull.....Lois Moran
Mr. Murchard.....Allen Atwell
Joseph Gresham, Jr.....Geoffrey Kerr
Lucille.....Henrietta Ravenell
Phyllis Adrian.....Audray Dale
Harry Glassman.....Robert Barrat
Jean Doran.....Ruth Hammond
Babe Savito.....Murray Alper
Sheila Lavery.....Lota Bonner
Judge Gohagan.....Raymond Bramley
Milt Fleisler.....William T. Carpenter
Pete.....Frank Layton
Conway.....Thaddeus Clancy
Elevator Boy.....Boris Nicholai
Kavanaugh.....Tom Fadden
Sztineck.....Martin Noble
Reporter.....Charles A. Richards
Cameraman.....W. W. Watson

Arthur Hopkins' third play of the season looks like an in-betweener, despite a sparkling second act and a wealth of keen and amusing modern American characters, plenty of shrewd observation on Broadway and Park avenue in relation and contrast to Sioux Falls, S. Dakota, and by inference the rest of the hinterland.

On a background of a western spread-eagle U. S. senator, whose daughter becomes engaged to a rich and broad minded young metropolitan, Sherwood has contrived many rapier thrusts at exalted Babbitt moral pretense and fakery, at the same time—and this is the point and meat of the play—giving the customers a splightly peep at the luscious metropolitan institution of the well endowed "love nest."

It takes a desperately dull first act to plant the story, to the end that the heroine may crash into an apartment in time on Central Park West, occupied by an ex-chorus girl, trying to free her fiance from an entanglement with the ex-chorine.

It is here in a modernistic "love nest" that the real substance of the play takes place. We have a master racketeer, a city judge, who is attending their gaudy party upstairs, miscellaneous light ladies and a world champion pug, with the ex-chorine playing hostess and acting as a sort of sophisticated chorus for all the smart cracks that such a congress of metropolitan characters might be expected to evolve in their moments of relaxation.

It so happens in the interest of drama that the racketeer's girl in the flat above, under the spur of too much cocaine, jumps from the 21st story and the police surge in to look into the possibilities of a murder. Emmy, daughter of the most vehemently bumptious U. S. senator from South Dakota that ever appeared in literature, is present in the jam and that is plenty of poison for the Republican ticket in that inland community.

Things are squared because the racketeer is so big a racketeer that he had to be taken care of and the senator gets a chance to pose as the staunch defender of the American home, besides which the racketeer promises to make his election certain.

On this frame work there is hung much vivacious smart talk of a distinctly local slant toward Gotham, such as joshing of Walter Winchell, the current political and bootleg situation and other matters of the kind, not to speak of wise observations on morality not altogether complimentary to the middle western brand.

Lois Moran playing her first feature engagement on the stage—she has done several pictures for Fox to which she is contracted—does moderately well under trying circumstances. Its a tough assignment since she is called upon to play a somewhat conventional ingenue role, entirely surrounded by vivid character types. In particular, her best scenes find her contrasted to Aubrey Dale, the chatelaine of the "love nest" and a gaudy sketch of a graceful and fascinating demimondaine with the biting wit of a Zazu and played with the svelt elegance of Nazimova. It was no spot for a drawing room ingenue.

Robert Haines is the spread-eagle senator with the judgment and balance one expects from this western. He got his points over and never once stepped across the line of verity, a tribute in the handling of a role that was open for hoking all the way. Jeoffrey Kerr returns to the parts he deals with most successively, the quiet, easy young patrician type in which he excels here as always.

It's all very wise and delightfully jaunty and amusing in spots, but the flavor doesn't spread evenly enough. First act has the saving grace of a capital curtain and so has the second, but the third stanza is rather hard to take, with the playing coming ot its finale three or four times before they decide to call it an evening. *Rush.*

ALISON'S HOUSE

Drama in three acts and two scenes by Susan Glaspell. Presented by and at the Civic Repertory Dec. 1. Costumes and scenery designed by Aline Bernstein. Eva Le Gallienne, director.

Ann Leslie.....Florida Friebus
Jennie.....Leona Roberts
Richard Knowles.....Robert Ross
Ted Stanhope.....Herbert Shapiro
Louise.....Josephine Hutchinson
John Stanhope.....Walter Beck
Eben.....Donald Cameron
Elsa.....Eva Le Gallienne
Miss Agatha.....Alma Kruger
Hodges.....Howard da Silva
Mrs. Hodges.....Mary Ward

Since the difference between a live play and a lethargic one is that in the former the characters control the plot while in the latter the plot controls the characters, it is unfortunate that "Alison's House" is so constructed that it suffers from anaesthesia. It is a narrative of suppressions in the American home of a half-century ago with the motivating personality that of a poetess who had been dead for a decade.

The decision of the Stanhope family to sell the old Iowa homestead is sufficient excuse for a gathering of the clan. Even Elsa, the wayward daughter of John, returns to spend a last night under its roof. In the midst of the final preparations for a departure on the morrow an off-stage fire of incendiary origin introduces the hope that possibly the piece, which has moved at a snail's pace toward an unseen objective, will resolve itself into a mystery-thriller. Instead the act was merely a last desperate effort on the part of Miss Agatha, aged and feeble, to destroy the place so that certain unpublished poems of her sister, Alison, would be lost to posterity.

Before the second act is well under way the suspicion that this is a chronicle of the life of Emily Dickinson, native poetess who died in 1886 and whose writings were concealed by her family until 1914, has become a conviction.

With the death of Miss Agatha in the second act, much of the spirit of the play departs, for it is Alma Kruger's picturization that lingers long after other members of the cast have been forgotten. As is customary, the gentle old woman changes her mind just before she expires and places in Elsa's hands the treasured oiled-skin wallet containing the innermost thoughts and secrets of Alison's. These, of course eventually are to be published because they reveal the great humanness of Alison who foreswore her love for the husband of another.

Throughout, the thoughts and memories of Alison guide the actions of the players. It is only a mild surprise when the drama closes on a note of renunciation with Elsa determined to live, broken-hearted, without the companionship of the married man with whom she eloped.

"Alison's House" affords chances for players to establish individuality. This is done, for the most part, in an admirable manner. Leona Roberts, as the housemaid, puts restrained feeling into a part which sometimes invites levity, and Josephine Hutchinson is superb as the self-righteous and indignant daughter-in-law.

Howard da Silva and Mary Ward as the corn-husking neighbors who purchase the Stanhope home are convincing. Donald Cameron deserves mention as the elder son and Herbert Shapiro as his younger brother.

There was little enough excuse for the introduction of Robert Ross, as a reporter from a Chicago newspaper assigned to cover the sale of the homestead, news of which had somehow traveled to the western metropolis, but he served as an excellent companion for Leona Roberts, the Stanhope secretary, and they made a refreshingly delightful pair of young lovers. Donald Cameron was appealing as the father.

Eva Le Gallienne showed good taste in choosing a role of not too obvious importance which she consistently built up without over-acting. Her direction was without fault. Aline Bernstein's costumes and scenery faithfully reproduced the dignity and charm of their period.

"Alison's House" has been given a place of importance by the Repertorians to which it is, perhaps, entitled. Resting quietly and securely on 14th street, Miss Glaspell's child is better left undisturbed for it is decidedly over the heads of the average uptowners and its slow, novel-like movement does not spell box office. It is a worthy attempt at something better, however, and should satisfy the subscribers.

Those who liked "The Cherry Orchard" of Anton Chekov will find "Alison's House" enjoyable. It was produced in England several weeks ago by the Liverpool Repertory Theatre and met with a moderate response.

FIRST NIGHT

Drama in three acts and prolog presented at the Eltinge Nov. 26 by Richard Herndon; written by Frederick Rath; staged by Milton Stiefel.

Joe.....Tom Burton
Larry.....Walter Powers
Hogan.....Al Guin
Joan Reid.....Emily Graham
Robert Martin.....Henry Wadsworth
Warden Ross.....Edwin Cushman
Governor Moore.....John F. Morrissey
Bartlett Harvey.....William Bonelli
Inspector Owens.....George MacQuarrie
Frank Pisano.....Harold Huber
The "Duke".....Wallace Widdecombe
George.....Richard N. Gregg
Betty.....Ronnee Madson
Stanley Reid.....Donald Blackwell
First Reporter.....Spencer Kimbell
Second Reporter.....Britton Diller
Third Reporter.....Frank Stringfellow
Berg.....Jack A. Clifford
Connelly.....Louis E. Miller
Barnes.....Alf Helton
Irene Barnes.....Edith Broder
Kerr.....Phil M. Sheridan
Hicks.....Robert C. Schnitzer
Rizzo.....Salvatore F. Zito
Sharpe.....Spencer Kimbell
Convict.....Perry Norman

A murder mystery drama which in itself is familiar in type. The effort here is to provide enough novelty in detail treatment to make it seem exceptional. First night impression was that the objective was not attained.

A killing is witnessed, enough evidence is obtained to convict a young man and he is sentenced to the chair. The governor declines to commute the sentence. But the lad's friends believe him innocent. To get new evidence before the governor, the crime and the events thereafter enacted—on the stage of Sing Sing's auditorium. The Eltinge audience includes the governor, warden, other characters, and the prisoners, the pay customers included.

His Excellency arises at each curtain to say he has noted no new evidence and it is useless to continue. He is persuaded that the actual culprit will be disclosed, and so the play goes on. Aiding the friends of the accused youth is Inspector Owens, the very person who had brought out the evidence that sent him to the death house.

Owens is in the lounge room of the Stuyvesant theatre with his right hand dick, Pisano. They are keeping tabs on an English crook, the "duke," who tries to rib the officers by references to Scotland Yard. A door leading from the basement under the stage opens into the lounge. A pistol is thrust through the door and a man in a telephone booth is shot to death.

Indications are that the young man committed the murder. Owens had even heard him threaten to kill the victim because of his rotten treatment of a girl in the show. The duke had quit the theatre and he provides an alibi by apparently proving he was in the Bank of America at the time of the shooting. A taxi driver and teller confirm that, while the stage doorman swears the duke did not enter the stage door. Later the old man changes his story and the guilty man is hauled to the stage from the audience, after a shot or two.

Novelty carried the first act. First half of the second act slowed up too much, blamable on the long, quiet questioning of witnesses by George McQuarrie as the inspector. Third act carried itself because of the impending solution.

Little romance in this drama. Emily Graham plays the friend of the wrongly convicted boy, but the persons involved are much too busy with other things to develop a love story. Wallace Widdecombe all right as the crafty Duke. Harold Huber got a chance when interpreting the excited chatter of an Italian laborer. John F. Morrissey as the governor was the principal audience actor. He might have changed places with McQuarrie with better effect. Alf Helton, a veteran, played the doorman. Edith Broder was a chorister. Only three feminine characters and none important.

Former governor Al Smith was in the audience and they said Warden Lawes was out front, too. However, neither got a further insight on murder cases. Other than the idea of its presentation, "First Night" appeared to be ordinary. *Ibee.*

Phillips-Berg Agency Jams With Phil Berg

Hollywood, Dec. 2.

Phil Berg, local agent, is burning because his cousin, Phillip F. Berg from New York, has incorporated with Murray Phillips. Phil claims similarity of names with new combine, Phillips-Berg, will be confusing.

Berg and Phillips are here to operate generally, including agenting.

On squawk from Berg, Phillips and the cousin agreed to reincorporate if Berg would pay them $350, spent already for that purpase, stationery, etc. Then somebody called the request "a holdup," with that breaking up the cousins and Phillip F. Berg refusing to change the firm name for any amount.

AHEAD AND BACK

Ben Holzman, replacing Jeanne Stevens, as p.a. for "A Kiss of Importance" (Arch Selwyn).

Mac Hilliard, back, "Washington Heights" (Philip Goodman).

Arthur McHugh, p. a. for "Real McCoy" (Sa Lowett.).

Oliver Saylor, p. a., and Sarah Stamm, g. m., for Leo Bulgakov ("The Life Line").

Charles Washburn, p. a. "The Devil Is a Lady."

ENGAGEMENTS

Judith Anderson, "As You Desire Me."

Valerie Taylor, John Williams, "Petticoat Influence."

Larry Vale, Wally Stewart, "The New Yorkers."

William H. Barwald and Allan Davis, "Life Is Like That."

Elizabeth Patterson, Ray Walburn, John T. Doyle, "Rock Me, Julie."

Mary Adams replaced Polly Walker in "Hello, Paris."

CLARA JOEL SETTLES

Clara Joel, recently awarded a judgment of $55,000 against the Yellow Cab Co. in an accident case, has settled her claim against the company for close to the amount of the damages awarded by the court.

Wilstach's First Novel

John Wilstach has contracted for his first novel, "Under Cover Man," to be published in the spring by William Morrow & Co. The book is about the Whalen New York police under cover squad, and a foreword will read "certain of the characters and events are not entirely imaginary."

Wilstach and his wife, who was Evelyn Morton of the "Follies," sailed Saturday (29) on the "Ausonia," and he will write for Street & Smith all winter from the Isle of Capri. He says wood-pulp authors do not get as much per word as are not having it so badly. They slick-paper authors maybe, but their volume more'n makes up for that.

Wilstach was a police court reporter on the old "Sun," afterward circus and theatrical press agent, until going free lance.

Hale's Air Doubling

Richard Hale is doubling between legit and radio, rehearsing in Lynn Rigg's "Green Grow the Lilacs" and also on the Radio Home Makers' hour over Columbia network once weekly.

LITERATI

English Dailies' Situation

The present situation of the newspaper business in England is the most amazing mixture of complexity and insecurity ever known in the long history of Fleet Street (London).

Big newspaper syndicates are talking of fusing papers and merging interests. The stranglehold of the tremendous circulation drives started by the Rothermere papers has gripped the entire business and is steadily undermining the finances of many interests.

Journalism in England can be split into three major camps. Allied Newspapers, relatively weak in London and immensely strong in the provinces, the Rothermere papers headed by "The Daily Mail" and "The Evening News," strongest of all in London, and the Beaverbrook papers, led by "The Daily Express" and "The Evening Standard."

The last two are groups running parallel, and there is talk of fusion.

All this affects the working newspaperman in England very badly. Circulations continue to stagger up to huge figures, with advertising revenues dipping on all sides owing to condition.

The proportion of unemployed along Fleet Street is higher than it has ever been. The merger of "The Daily News" and "Daily Chronicle" recently flung something like 160 reporters out of work at once. Every paper along the street has started ruthless economy drives involving the wholesale dismissal of desk and news men.

Newspapers in England have overreached themselves. Circulations obtained by the methods current in England, free insurance, racing coupons, crossword puzzles and free gift schemes are expensive to the papers but useless to the advertisers. Result is the production overheads along Fleet Street are reaching appalling figures, with the advertising revenue steadily slipping.

It is safe to say there is hardly a London paper at present breaking even on its balance sheet.

There is talk of a "gentlemen's agreement" between newspaper proprietors over competitions and circulation drives. This means to say the rags are trying to stop each other cutting each other's throats, but they all hope to reserve the right of a place in the sun for themselves.

"Gentlemen's agreements" between most English newspaper owners is a joke if figured the right way. The only way the dailies can get back to their previous financial stability is by cutting down on the sales drive. The insurance stunts cost thousands, while the free gift schemes are hopelessly expensive.

At present the tendency all along Fleet Street is retrenchment. Papers are scared stiff of the future. Editors are waiting for expensive writers' contract to finish and then regularly decline to exercise option of renewal. It is generally felt London if the papers are to drive back to their old footing the competition to get star names must stop. At present the evil, muchly overdone, is hurting both ways. It is slicing into profit and loss accounts and doing havoc to the ranks of the professional newspaper men.

Another bane of the journalist's life in England is the ambitious amateur. These blights get jobs at cut salaries on leading papers, do precious little, and hold real newspaper men out of work. There are so many amateur journalists in England the profession is mainly made up by 'em.

A few weeks back "The Daily Mail," which ought to know better, engaged six lads fresh from Eton College, and gave then six months' contract at $25 weekly. The money means little to the amateurs, whose only ambition is to handle the sports section. The men on the desks are plenty sore over the whole business.

At present the one topic of Fleet Street, other than the usual question as to where there's work to be had, is the anticipated fusion of "The Daily Mail" and "The Daily Express." Rothermere and Beaverbrook have been getting so close in lately the merger seems a natural result.

As at present outlined the scheme looks like the best thing that could happen for the 'Daily Herald,' indie Socialist paper which runs the Titans to third place on the circulation drive. Suggested a new paper, "The Mail Express" emerges from the two dailies, in the hope it cuts the overheads and carries on with the combined circulation, somewhere around 3,700,000 daily.

If this happens the "Express" could give up its Glasgow branch, always a dead loss. Situation was, when the two papers were at cut throat, the "Express" started running a Scottish edition in the hope of catching up on the "Mail's" northern sales, that paper having a Manchester edition with a big sale over the border. "Express" never succeeded in catching the "Mail" in Scotland.

Solution to the present depression along Fleet Street is the stoppage of all stunt circulation drives, particularly the racing coupon and the free insurance ticket.

Some of the papers may be asking themselves whether $4,000 a page isn't too high, even for a national paper's ad rate.

BEST SELLERS

Best sellers for week ending Nov. 29, as reported by **Brentano's**, New York.

Fiction

Phillippa ($2.50) ..... Anne Douglas Sedgewick
Imperial Palace ($2.50) ..... Arnold Bennett
The Water Gipsies ($2.50) ..... A. P. Herbert
Twenty Four Hours ($2.50) ..... Louis Bromfield
Cakes and Ale ($2.00) ..... W. Somerset Maugham
Vagabonds ($3.00) ..... Knut Hamsun

Non-Fiction

The Lives of a Bengal Lancer ($2.75) ..... F. Yeats Brown
Memories and Vagaries ($3.00) ..... Axel Munthe
Royal Charles, Ruler and Rake ($4.00) ..... David Loth
The Sins of New York ($5.00) ..... Edward Van Every
India: Land of the Black Pagoda ($4.00) ..... Lowell Thomas
Wolsey ($5.00) ..... Hilaire Belloc

(American News is a distributor; Brentano's a retail book seller.)

Brazen Broker Gyp

One of the crudest authors' broker gyps by an author's agent has been gotten away with for months through the agent's laconic reply that if they throw him in jail he'll never be able to pay off. The Authors' League is said to recognize this, although there has been some comment, especially on the west coast in connection with the sale of picture rights, why the League didn't advise all its members for protection.

One writer just learned that the sale of the dialog rights to one of his stories for an additional $20,000 was effected last March. Another learned that one of his stories is being screened, although he, the writer, received no compensation. The broker's jam in the market caused him to thus make use of his client's proceeds.

Sinclair on Awards

Around the offices of Harcourt, Brace, they are reported apprehensive as to what will happen when Sinclair Lewis reaches Sweden to receive the Nobel Prize for literature. The red-headed author said to be not altogether reconciled to the idea of the award, despite his apparent gratification over the news, and to still harbor some ideas about literary awards which he won't mind telling to the committees of organizations that sponsor them.

They say that when the award to Lewis was made known, Harcourt, Brace immediately brought up the author and his wife to its offices, with a hot discussion following. Lewis was for turning down the Nobel Prize, as he did the Pulitzer Prize in 1926, but his publishers and Mrs. Lewis (Dorothy Thompson) talked him out of it. Newspapermen, interviewing Lewis at the Harcourt, Brace offices soon after, found him none too cheerful.

When turning down the Pulitzer Prize, Lewis declared "all prizes are dangerous." How to be consistent and accept the Nobel award was a problem, but Lewis gave out that the $46,000 prize money would enable him to support his family and continue writing. That's a laugh, because Lewis is listed among the wealthiest scribblers on this side of the water.

If the Nobel Prize committee lets Lewis say anything, it will undoubtedly hear some things about literary awards. Sinclair Lewis is that kind of a guy.

The Lief Bros.

Those Lief brothers are writing again. Max, the lyricist, whose novel, "Hangover," was a best seller is completing "Penthouse." It, too, is a Broadway story. Liveright has it

Alfred Lief's recent volume on U. S. Supreme Court Brandeis is attracting wide attention in literary and legal circles, repeating the click with the same author's book on Justice Holmes.

Nat, the dentist, is leisurely completing "Dental and Incidental," an informative book on the teeth, written in newspaper style. Nat and Max recently completed a musical play book.

Reichenbach Tells 'Em

Addressing the AMPA at a luncheon, Harry Reichenbach said: "Don't waste your time envying anyone. Do your work and if anyone else does a good job applaud him." Another high spot in the informal Reichenbach talk to the picture press agents was: "Never be patronizing, and above all never buy the friendship of a newspaperman. The average journalist is essentially honest, and if he can be bought he won't last long."

Ed. Is Ghost Author

On the coast to see what the studios are doing to his magazine stories, and also to contact about 50 of his more or less regular writers, H. N. Swanson, editor of "College Humor," evidenced express interest in "Big Business Girl," which is in production at Warners.

The story was published anonymously as written "By One of Them." Under pressure, Swanson broke down and confessed to "Variety" he had batted the thing off himself.

Sucker Lists

Receiving clerks in the offices of the book and magazine publishers make a nice bit of change by selling names of writers and would-be writers for literary sucker lists.

Anyone who contributes a bit of writing anywhere soon after finds himself solicited for all sorts of literary merchandise.

Clerks copy names and addresses from all manuscripts coming into their offices, selling them to concerns specializing in sucker lists. Thousands of such names come into the offices of the national weeklies each year.

Back to Back

At a forum of one of the writers' clubs, where they go over things literary, it was proved that William DuBois' play, "Pagan Lady," is a steal from Somerset Maugham's "Rain."

After it had been settled, somebody else proved that "Rain" is a steal from Anatole France's "Thais."

Then somebody else in turn offered to show that "Thais" is a steal from a still earlier work, and the subject was switched before it be made farther continuous.

German Firm Bankrupt

The bookprinting office and stationery concern of Lauser in Germany, one of the oldest and most reputable firms, has been forced to declare bankruptcy with nearly $250,000 in liabilities and only very limited assets.

One of the creditors is the singer, Sigrid Onegin, who entrusted to the owner of the concern about $15,000.

Geo. Harvey's Post

George W. Harvey, formerly advertising assistant to A. P. Waxman at Warners, is now associated with the Agencies' Service Co., Inc., typographers.

Prior to his connection with W.

(Continued on page 68)

European Runaround

By Frank Scully

Vienna, Nov. 17.

If you saw Buster Keaton fall off a roof, and then miss the net, your laugh couldn't be any more hysterical than Vienna's on losing Hans Chlumberg.

Chlumberg was in Leipzig, his home town, for his "Miracles at Verdun" opening. Resting from the fatigue of a final rehearsal, he leaned against what he thought was a wall. It turned out to be a stage curtain. He fell head first into the pit.

A sure laugh in pictures, but a brain, concussion for Chlumberg.

Hours later, while the mob was screaming "Author! Author!", the author was lying unconscious in a nearby hospital.

His play got raves the next morning, but he never read them.

By then he was dead.

"All Quiet" for Chlumberg

Story is Chlumberg was a cavalry officer in the war. You get an idea how desperately young Austrians officers were toward the end of that struggle when you realize that Chlumberg was only 32 when he died, making him 20 when the war ended.

He isn't known much outside of Germany, though London did his "Bolt From the Blue" thing last year in two different productions, one by Sir Nigel Playfair at Hammersmith.

In Central Europe, however, they spoke of him in terms of Hauptmann, Molnar and Schnitzler.

He was to do for the German stage what Remarque did for the German novel. Maybe he has.

Bronx Cheer for a Miracle

This "Miracles at Verdun" is a 1934 piece showing a mob of tourists trekking to the battlefields, 20 years after the opening gun was fired. Big celebrations planned.

Play opens with divine service for peace, and prayers for resurrection of the dead soldiers.

Resurrection miracle happens, but gets Bronx cheer from unbelieving mob.

Reborn Unknown Soldiers soon find that, despite well-phrased hooey since the Armistice, world is still overboard with hate.

It takes 'em 12 scenes to realize that their sacrifice has been useless. They're glad to return to their graves.

Nothing much original in this, yet due to Chlumberg's treatment and dialog, there hasn't been a play in years that has gripped critics more deeply than this mixture of irony and fantasy.

"Frazer" Is "Selby" in Translation

Current Viennese lucky girl is Fritzi Massary in "Die Erste Mrs. Selby." Sounds a little like "The Private Life of Kid McCoy," but it's really that ubiquitous "First Mrs. Frazer" of St. John Ervine's under another billing.

Fritzi Massary like Marie Tempest, is a no-longer young girl trying to get along. She musical-comedied like Marie, and only went straight a year ago in Berlin.

Eric Glass, 22-year-old Austrian son of an English mother, did the translation. He was in London a year ago last summer for a "Variety" job and grabbed off the "Frazer" German rights between phone calls.

After "Abie's" Record

Massary's second legit play puts her in the smash class, for Sinjun's "Frazer" oozes into the sentimental Germans deeper even than the English, if that's possible.

Reports are the Haymarket run of "Frazer" has now broken all records for that house, including "Bunty Pulls the Strings" which ran 69 weeks.

London inside now is "Frazer" will do 10 more before folding.

Getting Away With Merger Again

Felix Salten, to Sinjun at least who was down here for his play's opening, is only a Viennese show critic.

This great guy who writes such exquisite things as "Bambi, a Life in the Woods," "The Hound of Florence" and "Fifteen Rabbits" doesn't deserve to be slammed like that.

Like Eugene O'Neill, Salten's script needs a magnifying glass. He gets 1,500 words on a sheet smaller than a phone pad. Maybe O'Neill and Salten got this way from writing for, or about, the tiny theatres.

This mugg suggested once—only once—fusing J. P. McEvoy's "Dixie Dugan" and Salten's "Bambi" under the perfectly dandy title of "Bambi Dugan, a Night Life in the Al Woods," but nobody would buy in, and the scheme was suddenly dropped.

It passed Goldman Sachs on the way down.

Legit As Picture Subsidiary

Two trends in legit life abroad are discernible everywhere—smaller houses and more sets.

The old one-set, three-act idea seems to be giving way to the still older Shakespearean idea of acting all over the place.

It's not uncommon for new shows to have a dozen and sometimes three dozen changes of scenery.

Whether this is done to make subsequent picture treatment easier, or because playwrights realize legit is only a picture subsidiary now, is hard to say.

Probably latter, with midget legit house playing show-window role from now on.

Scene Shifters Get a Break

Latest is "The Sentimental Journey" at the 1931 Theatre, Paris. This brand new 130-seater has produced a new comedy by a new author—Jacques Chabannes.

Ten scene changes in this "Pelerinage Sentimental." To give you an idea of their variety, here are some: Train compartment, theatre of a casino, flop house in the sticks, mineral springs Kurhaus, farm, city of factories, cemetery, and once more a Pullman.

Audience, actors, scene-shifters, scenes and lights so close together they get into each other's hair. One gallery goof yawned and closed his mouth on four factories.

Yet it all moves easily.

Making Stage Hits of Pics

Another instance of the topsy-turvy character of the show biz at present is Jules Romain's "Donogoo," opened Oct. 28 at the Paris Pigalle. Romain wrote it for pictures and then transferred it to the stage with practically no script changes.

It gallops through 25 scenes, thanks to the mechanical speed of things at the Pigalle, with no time out for fouls.

Story concerns a sappo professor who describes Donogoo-Tonka, a non-existent town in his "History of South America." Wise boys kid prof about the bull. Young architect, to square the prof, goes to S. A. to establish Donogoo.

Arrives there only to find a boom gold-mining town actually has sprung up since prof first pulled his typographical boner.

No knockout idea but gay enough to give new Pigalle its first hit since last year's face-lifting.

SONG PLUGGERS REVOLT

N. Y. and Transfer Musicians on Verge of Battle Over Job Scarcity

Local 802, American Federation of Musicians, stirred up a hornet's nest in a statement reported to have been made last week. Report was that 802 was going to start a clean-up of the musical situation in New York to replace transferred men holding local jobs with members of 802. Out of town men, legally here on transfers, claims such a move is illegal and threaten to take the fight direct to Joe Weber and the National board if the edict goes through.

According to National headquarters, any musician, familiar with his laws, knows that the power to place a ban on transfer cards in a town, making it "forbidden territory," lies only with the National board. The same thing applies to refusal of full membership in a local to a transferred man after locating on a transfer job after six months.

It is possible, of course, to give an out of town musician the needles, and not offer him any employment. This is about the only method within the National Federation laws which can be used to keep the outside men away from a town or to drive them out after depositing their transfer cards.

New York is naturally overcrowded with musicians. To alleviate bad conditions now piling into serious ones, procedure would be to petition the National board to have the entire New York district declared "forbidden territory." Thus by legal means the transfer card menace would be stopped.

At one time Los Angeles, due to the sudden demand for musicians on pictures, became the magnet for hundreds of men who swooped down on the California town, deposited their transfer cards, and went to work. The L. A. local, however, didn't wait like the N. Y. local has done, but applied at once for the "forbidden territory" ruling to the National Board. It was immediately granted and thereby halted what might have been as bad a situation as now exists in New York.

Up to Monday (1) no petition had been received by National headquarters from Local 802.

New Disc's Plug Line Is "Two Hits for Two Bits"

January will usher in a new popular-priced phonograph record, the Crown, sponsored by four men formerly connected with the American Record Corporation and each having at least 25 years' experience in the recording field.

Principal talking point for Crown is "two hits for two bits" instead of the usual smash tune on one side of a disc reversed with a dud. The new platter will be standard in size and composition and all recording will be done electrically under the supervision of Adrian Schubert.

Charles J. Kronberg is president of the new formed company and has appointed H. Germain head of sales and George Cheney laboratory director.

To stimulate interest different types of contests will be plugged in the monthly folders with $100 in prizes every 30 days. The first is a parody-writing competition with the best parodies on any of the 56 songs issued in January receiving the dough in $50, $25 and $5 pieces. Between 25 and 35 records will be issued each month.

FRED FISHER'S CO.

Fred Fisher, composer, has opened a music publishing office in New York.

Cal Hiller is general manager, with Fred Whiteman in charge of the professional and radio departments.

KORTLANDER'S TRIP

Max Kortlander, pres. of G. R. S., leaves for California early in December to join his wife for a short trip.

Best Sheet Sellers

Six best sellers for the week ending Nov. 29, listed by Plaza Music, were:

"Three Little Words" (Harms).
"When the Organ Played at Twlight" (Santly).
"I'm Yours" (Famous).
"Betty Co-Ed" (Carl Fischer).
"Moonlight on the Colorado" (Shapiro-Bernstein).
"Body and Soul" (Harms).

CHI.'S BON TON MOB BUYING NAME BANDS

Chicago, Dec. 2.

Chicago's socially registered are going for name orchestras for their holiday parties, and paying stiff prices. Trend is a complete reversal for the upper crust gang, who, in the other days, were content with any group of passable musicians.

Leading the corn-belt field with fancy figures is George Griffith, builder of Chicago's 1933 World Fair buildings, who is laying six grand on the line for Coon-Sanders for Christmas eve. Adela Whiting, A. Hasseler, Gwethyln Jones, Mrs. James Offield, P. D. Armour, and other handles that mean something in the social register, are all down for various name orchestras.

As a result of the sudden rush the Music Corp. has jumped its December business $35,000 over last year.

ALL ORGANISTS OUT

Portland's All-Sound Programs Have No Place for Them

Spokane, Dec. 2.

Only canned music will be heard in local picture palaces after this week. Orpheum, Liberty, Audian and Granada have given notices to organists.

Cut apparently was expected, as they do but about 15 minutes daily.

No union trouble predicted on the move, as there is no place for organists on the programs of straight pictures.

Ottawa, Dec. 2.

Not one theatre in Ottawa, the Canadian capital, now has an orchestra or organist.

The last orchestral stronghold in the pit of the Regent was vacated Saturday (29), when Orville Johnston, director, and musicians had their final pay-off.

ASCAP's After Coast Copyright Violators

Los Angeles, Dec. 2.

American Society of Composers, Authors and Publishers is hot after a number of spots on the coast which have been violating the copyright law.

Phillip Cohen, local rep for the Society, has started infringement actions against the Swagger Inn, downtown (formerly Coffee Dan's), and the Stanley and Ramon theatres in Long Beach.

Latter houses have persistently refused to be licensed by the Society, according to Cohen.

NO SEATTLE DOUBLING

Seattle, Dec. 2.

Due to the present condition of musicians' employment, Seattle union has ordered a rule enforced against doubling.

This has cut Tiny Burnett from his night club playing in Venetian Gardens, Olympic hotel. Tiny is a fixture at the Orpheum.

Alabamians at Roseland, New York, starting Dec. 3, replacing Chick Webb's orchestra.

BUT WANT IT KEPT SECRET

First Invite "Variety" Then Try to Suppress Story—Open Resentment Against Impositions of Radio Bands and "Theatrical Nights"—Air Their Woes at Chicago Meeting

"WAITER, THE CHECK!"

Chicago, Dec. 2.

STATIC

(Song Pluggers' Theme Song)

Sound, Sound, the Clarion;
Fill the Zenith;
To All the Music World Proclaim
One Radio Band, Say What You Like,
Is Worth a Dozen Without a Mike.

Chicago's song pluggers, 21 in all, gathered on Lindy's Mezzanine in response to signals of distress seen from the belfry of mounting overhead.

It was evidently supposed to be a secret meeting, but by an odd coincidence Paul Revere called "Variety" on the phone and invited this sheet over as a guest. This sheet responded promptly, ducked across on a green light and arrived before the soup was cold.

In particular the boys were in convention assembled for the purpose of denouncing "theatrical nights" as practiced by a growing number of prominent bands in expensive night clubs with important radio outlets.

Outwardly innocent, these theatrical nights were branded clever commercial strategy whereby instead of entertaining a lot of bored waiters on the off evenings the bands are presented with a handpicked and specially invited audience of famous fellows and lovely ladies from the loop theatres.

Always Out-Fumbled

As affecting the song-publishing fraternity the squawk is simply that they get stuck week after week with the checks for whole roomfuls of

(Continued on page 67)

U. S. MUSIC IS FALLING OFF IN EUROPE

Music men returning from abroad report that less and less American music is being heard on foreign shores. German and English tunes, they say, are now getting the breaks.

They report the biggest pash in England, France and Germany right now are tangoes. These are played in fox-trot time so all dancers won't be embarrassed. European publishing houses are picking up tango airs and publishing as many as possible. These tunes were always popular abroad.

They also state that the trend for home-made music can be witnessed in Germany where publishers are now putting songwriters under contract, unheard of over there. Alberti, the biggest German publisher, has alone placed several German writers under contract. However, the majority of the German tunesmiths are inclined to copy American hits, merely changing the meter to a slow German waltz rhythm. Sometimes they also change the key. This has been noticed in numerous tunes abroad.

"Sing Something Simple," hit number of the last "Little Show," is reported being used in a French revue with the natives believing its a home made tune.

Donaldson Firm Leads Song Trade Through Four Successive Sellers

Publishing Pug

Johnny Green, of Green & Green, music publishers, also does a little ring battling now and then when things get slow in the music biz.

Green fought a guy named Masters out in Cleveland last week and after the fight was over and the mike was raised up to the publishing pug for a word, Johnny took the opportunity to plug a few of the firm's songs.

$790 ONE-NIGHT GROSS IN LOUIS. 2,400-SEATER

Louisville, Dec. 2.

Lack of good publicity was held responsible for a gross of only $790 for the one-night stand of Torreblanca's Tipica orchestra at the 2,400-seat Memorial Auditorium. Originally booked for a matinee also, this was dispensed with due to insufficient advance sales. Prices of $1 to $2.50 were slashed to 50c with a newspaper coupon.

MEYER DAVIS' LINKS

May Establish In and Outdoor Golf String in Key Towns

Broadway's newest indoor golf course is being operated by Meyer Davis, the orchestra boy. It's Davis' first dip into the golf thing and if the New York venture is successful he intends to start a chain of these layouts, both indoors and outdoors, in key cities.

Davis, who still leads his orchestra at swank affairs in the east and south, is generally rated as the richest man in the band field, his wealth being conservatively estimated at $3,000,000.

In addition to orchestras, Davis operates Willow Grove, a Philadelphia amusement park, and the Lucky Strike bowling alleys in Washington, where he also has extensive realty holdings and is interested in the operation of nite clubs. Successful investments in various other businesses, among which are a cloak and suit house in New York, are also on Davis' list.

Whiteman's Midwestern % One-Niters, Jan. 1

Paul Whiteman will go on a one-night barnstorming tour of the middle west after Jan. 1. Until then the band will continue at the Granada, Chicago.

Whiteman will play one-night dance engagements and concerts on guarantee and percentage. Tour is now being arranged by M. C. A. with Jimmy Gillespie.

Better Pit Bands

Hollywood, Dec. 2.

R-K-O is seeing what can be done about improving the standards of pit bands. Dave Mordecai, western musical supervisor for the circuit, is on a tour covering all the pit bands in the territory.

Departure Saturday (29) for New York of Al Greenbaum, secretary of the San Francisco Musicians' local, is now holding up negotiations for settlement of the musicians' trouble. Nothing will be done until his return.

Mort Singer, R-K-O union negotiator, who has been attending Frisco conferences for the past two months, is here on a visit.

Cab Calloway's orchestra will go into the Cotton Club in February, when Duke Ellington takes his band on a tour of eastern ballrooms. Calloway is now in vaude.

Donaldson, Douglas & Gumble is getting a speed break as music publishers when the rest of the popular price music trade is yelling murder over business. The Donaldson firm has four sellers, all written by Walter Donaldson.

Its star seller, "Little White Lies," that passed the 700,000 sale mark and is still alive, has been followed by "Driving Me Crazy." The latter song started in November with the trade conceding it is already in high. It's the plug song of the firm. The single picture song on the list is "Baby Cares for Me," from the "Whoopee" talker. It's selling in large lots.

"Sweet Jenny Lee" is the other Donaldson number and claimed by the partners to be already established in demand.

The Donaldson firm is now looked to be the leader of the pop music trade in the matter of earned profit. This is mainly due to succession of Walter Donaldson song hits and low overhead. The firm has but three branches, in Chicago, Los Angeles and Boston. Its New York office also has been conservatively operated, mostly through press of circumstances.

$75,000 in Red

It was some time after Walter Donaldson, Walter Douglas and Mose Gumble formed the three-firm that the turn arrived. It obliged them to skimp along, but when the hits started to come they found themselves equipped with sufficient man power to handle them and did not increase expenses.

It is reported that before the Donaldson firm got the break it had gone about $75,000 in the red. That was long since cleared off through "White Lies" alone.

The Donaldson firm is not affiliated with any picture producer or other music publisher.

Coast Shakeup As Music Offices Start Cutting Down

Hollywood, Dec. 2.

Economy wave is also hitting West Coast music publishing offices and shaking up number of the boys here. Sig. Bosley, for the past two years in charge of Robbins, leaves Dec. 15, and probably going East with other connections while Dick Arnold comes down from Frisco to replace him. Robbins is discontinuing its northern office.

Artie Mehlinger has resigned from Harms and is enroute to New York to join the De Sylva, Brown & Henderson. "Lucky" Wilbur, formerly with Red Star, replaces Mehlinger.

Famous is recalling Ed Janis to its home office with the possibility of closing its coast branch entirely. Further changes are expected out here before the first of year with movements due to the extinction of studio music business, although publishers are still holding on to their studio contracts.

Girl Show With Band

A departure in band barnstorming has been inaugurated by Howard Emerson, who carries an eight-girl revue with his orchestra.

The unit opened at Watertown Nov. 27 for a tour of Pennsylvania.

Best Xmas Present
Subscription to
VARIETY
$10 for One Year
Always Welcome

Panama

By Bea Drew

Panama, Nov. 22.

New show at Metropole with Isabelle Van, burlesque. Patricia Murray dancer, Buddy Werd and Vi Tibbits also new arrivals. Music by Mike's Melodians, Alamo and California cabarets are advertising they sell no drink at over 60c. California is under new management for the steenth time.

Colon

Bilgrays opened with Helen Kerle, Gloria Dale, Ruth Dale, May Gerard, Daisy Harris, May Intermaggio Dolores Leonard, Ruth Nagel, Lillian Nettis, Marjorie Norman, Delphine Ottru, Billy Griffin, Pauline Silverman, Bernice Glowell, May West.

Stella Maris Chilean film actress is star dancer Canal Zoners seeing the show shocked at the lack of clothes on the chorus girls and entertainers. Most of the home folks have not reached the stage where they can consider naked women as entertainment.

Bernice Glowell and Delphine Ottru refused to be vaccinated, but when told they must or return to New York they decided to ruin their beauty with a small scar. A. C. Baker from Hollywood has charge of the floor show and Professor Pardo and orchestra will take care of the music.

Atlantic cabaret bills its show as direct from the "Main Stem" Thelma Seville, Blues Singer, Helen Johnson dancers, Mona Reid prima donna La Doloresa, Spanish dancer Gelbert Sisters Oriental dancers', Dolly White tap dancer and the Lap Zars, Mexican dancers.

Baby Killed

Gloria Arellano two year old daughter of the Lop Zars, Mexican Dancers, was killed by falling off the balcony of her home. The balcony gave way throwing the child two stories to the street.

Victoria Wolf, ex-stormy petrel hostess of Bilgray's now with Dunbar's circus left for France while the circus was playing Panama. Gilbert Ramos, Spanish tenor opened at Bilgray's with two assistants, patrons of the Atlantic were driven to the street when Roscoe Gauther Attorney of New York pulled out his gas pencil to show friends. It exploded and filled the cabaret with tear gas. Twenty dollars said the judge-Gauther, still weeping-paid.

Unromantic Order

Hudy Geza, acrobat with the Dunbar circus, fell in love with a Mexican senorita entertainer at the Atlantic and tried his best to jump the circus. Immigration authorities with no romance said get back to the troupe. He did. Flo Trollman, entertainer at the Atlantic, married Albyn C. Mitchell, soldier of France Field, Canal Zone. She will give up cabaret work.

International Cabaret for sale.

Florence Fairfax, entertainer at Kelley's Ritz who married a Mr. Conaveggio of Panama, sailed for the States under her maiden name, Elizabeth Pieper. She divorced the Mr. "Over the Top" cabaret in Colon has Chararria and Novoa, Rumba dancers, and Babe Darling and Gloria Carpentier.

Mrs. Harper Starts Taxi Accident Suit for $25,000

Arseola Harper, colored, wife of Leonard Harper, who stages the shows at the Lafayette and for Connie's Inn, has started a suit for $25,000 damages against the National Transportation Co., Inc., a taxi company.

Mrs. Harper claims that on Nov. 16, while riding along Seventh avenue in one of the company's cabs, the driver ran into a car parked along the street. She was rushed to the Harlem Hospital, she avers, where 18 stitches were taken in her forehead. Lou Handin represents Mrs. Harper.

Mrs. Harper was on the stage until married.

Harlan's Pom Pom

Hollywood, Dec. 2.

Pearl Eaton has been engaged by Kenneth Harlan to stage the floor show at his Pom Pom cafe for its opening Dec. 4. Talent will be booked in by the local R-K-O office.

Pom Pom is just outside the L. A. city limits in Sherman, where dancing is permitted after one a. m. and on Sundays. Cafe has been closed for some time.

Dallas Muny's Jam

Dallas, Dec. 2.

WRR, Dallas' muny station, will broadcast its swan song Jan. 1, unless town divvy's up $20,000, so sez Federal Radio commish. Which leaves Commissioner Graves in a tough spot.

It will take that much to make stipulated improvements, including moving of transmitter from downtown location and remodelling the studio in the Jefferson hotel. Station has $5,000 surplus, where more than year back it was $12,000 in red. But present depression will make it hard to loosen the extra 5 G's from city dad's jeans.

Station claims to be oldest muny in the world.

61 Weeks

Don Parker band signed for 61 weeks on the Finlay Strauss hour over WMCA.

Radio Restrictions

Radio is bearing down pretty hard in New York on its speakers, on commercial or any other hours.

Scripts as edited after submission must be strictly adhered to, the stations say. In the editing anything unwanted goes out, and there seems enough unwanted. Politics and big business kidding or adverse comment or flippancy is always out.

The networks appear to be especially watchful not to offend official Washington. Probably always recalling that SOS on Senator Reed's speech.

VILLAGE SPOT FOLDS

Katzman Dispossessed at Log Cabin —Had Colored Floor Show

'Twas a case of all set to go but no place to show with "Plantation Nights," colored revue, at the Log Cabin, Greenwich Village, Saturday night (29). When the performers showed up for the usual performance they found that Moe Katzman, operator of the cabaret, had been dispossessed.

Katzman had run the colored cabaret for several months and, according to the Myron Realty Corp., had been several months in arrears on rent. The landlord had given him until Saturday noon to produce some of the coin or else. Katzman had been dispossessed several weeks ago with the landlords failing to execute to give him additional time to get some coin.

The show had gone in two weeks ago and had only received part of the first week's salary when the blow off came.

HOPE TEMPORAL PERMIT LETS VILLAGE DANCE

Despite the possibility of several Greenwich Village cabarets facing a danceless New Year through dancehall licenses maturing, the props are going ahead as usual with preparations for the annual celebration.

With civic organizations opposing renewal of licenses, the proprietors are sanguine that they will at least be able to obtain temporary permits for New Year's Eve. Most depend upon the evening's intake to take them out of the red for months.

Most of the small cabarets of the Village are scaling the New Year's tariff at $5 and $7.50, which includes cover charge and a light repast. Others are charging a flat cover of $2 and $3 and no pass out on the house for these amounts.

Kabarett der Komiker

Berlin, Nov. 22.

Besides many a new appearance there is this month a reunion with ome former performers of the Kabarett der Komiker. Maria Ney is so far the only woman over here who makes a good m. c. Then there is Paul Nikolaus, also an m. c. The two make a good performing couple. Vernier-Ricart, Paris street singers, are good cabaret, while Willy Rosen has always been welcome here. Hans Reimann, this time, attains his success not by his Saxon jargon but by using the real German.

Newcomers are the Five Juggling Mongadors, Saide Jackson, colored songstress, and the dancers Dinah Grace, Grit Michalczowa, and Louis Barrison who dances on stilts.

A short operetta with an abundance of names was produced with much effort.

"Moonbeams" as Act

Charlie Yates is bringing "Moonbeams," the midnight program on WOR, Newark, into vaude. Opens Dec. 10 in Elizabeth, N. J.

"Moonbeams" goes on nightly as WOR's sustaining program closer for an hour. It will double during vaude playing.

Ted Weems 2½-Yr. Deal

Chicago, Dec. 2.

Ted Weems orchestra has signed a two and one-half year contract to alternate in the Trianon and Aragon ballrooms.

Wayne King is also playing at present in the two spots, with a third outfit under consideration for a similar contract.

Weems gets 19 weeks out each year, during which time his contract allows him to play any engagement he wishes.

Disc Reviews

By Bob Landry

Jesse Crawford

(Victor 22551) For sheer enjoyment this couplet right off the contageous console of America's best known cinema organist beats lots of the bands that still seem able to persuade recording executives that they're good.

Particularly in "Confessin' I Love You" is the Paramounter at his fanciest. Therein he both reveals the range of his instrument as well as the scope of his talents. It's replete with trick embellishments, ticklish trills and sassy echoes.

"Little White Lies" furnishes a more restrained contrast.

Ignace Hilsberg

(Brunswick 4931) For the phonophiles rather than the general run of disc-buyers. Still, if by chance a non-fastid should encounter "Aufschwing" or "Cracovienne Fantastique" while the moon trickled through the casement the effect would probably arouse some curiosity as to the player.

Phil Spitalny

(Brunswick 4917) Spitalny is renowned, and justly, for his orchestrations and his advanced ideas on harmony. That renders him superlatively fine for radio and equally in the mode for discs.

It is not known whether this record was done prior to his present Chicago station. It might be either the old or the new for to the credit of this musician is the fact that in a very short space of time with only a nucleus of four men, he whipped the Edgewater outfit into a triple threat.

"Beyond the Blue Horizon" and "Maybe It's Love" possess the inherent rhythm and melody that gives the Spitalny technique lots of area to romp.

Bennie Goodman

(Brunswick 4968) This belongs to the red hots although only semi-fervid. Because it isn't too belligerently blisterous, it rates somewhat higher from the ear range of non-fans than the regulation boiler factory wah-wah.

"Muskrat Scramble" is the arresting title of one of the items; "After Awhile" reverses.

Ritz Quartet

(Brunswick 4905) Exceptionally fine mechanically as well as vocally.

"Old Man Noah" and "Away to Rio" are strictly Grade A male quarteting.

Four Stars

(Okeh 41457) Another male foursome, this one heavily backgrounded by guitars. In toto quite good.

Included are "My Yesterday With You" and "As Long as You Have Me."

Jacques Renard

(Brunswick 4918) "Sing Something Simple" and "Lucky Seven" are considerably better than the odd crumbs frequently thrown to non-topnotchers.

Renard makes a very nice release, workmanlike and packing a sock.

Palakiko and Paalulu

(Brunswick 4921) These gents with the unpronounceable names also ask mono-linguists to handle the title "Mahina Malaulauna." Its mate is simply "Honolulu March."

Both samples are spirited Hawaiians, very effective in their division.

Rudy Vallee

(Victor 22545) It is probably no coincidence that Yale's most famous recent graduate makes a pretty curtsey to Princeton while at the same time singing about "Poor Old Harvard." Princeton and Yale have a common bond: both annoyed by Harvard.

"Princeton Cannon Song," no more than "Poor Old Harvard," will never overlap the narrow precincts of its native campus. Vallee will look back into the archives many a year before fishing up another "Stein Song."

Old grads will be the pushovers naturally for sales on this release.

If Golfers Dance That's O.K. on Topeka's Sundays

Topeka, Kan., Dec. 2.

Dance and golf is another attempt to get around Sunday closings. It's the innovation of the Old Mill pavilion on the edge of town and owned by syndicate of theatre men, most of whom are with Fox.

Plan is to put the pygmie course around the edge of the dance floor. Band will play dance tunes and if the golfers hoof it's okay. State's Attorney-General has ruled that the Sunday law does not apply to midget "pasture pool."

Broun's 1st Commercial

Heywood Broun has started on his first commercial air experience.

He is now radioing, locally (N.Y.) once weekly for Enos Fruit Salts via WABC.

Previously Broun spoke through the mike as part of a CBS sustainer.

N.B.C. COMMERCIALS

One NBC commercial dropping out for 1931 is Everready, which suspends its radio broadcasts this month.

RCA Radiotrone and RCA Victor, which have shared the same NBC program, will take separate time after the first of the year. Radiotrone will use two 15 minute periods weekly. Victor's time has not been arranged.

DANCEHALL FIRE

Manhattan, Ill., Dec. 2.

County authorities are investigating source of the fire which last night destroyed the Coliseum, dance hall, owned by Eugene Hoerrman, in a $6,000 loss.

It is believed the same gang which fired the Wilmington dance hall last summer set fire to the Hoerrman place.

Richman's New Show

Club Richman, which has been going to spotty trade since opening this season, closed Saturday night, with the reopening scheduled within the next 10 days.

New policy calls for a floor show in addition to Ted Lewis and his band. Con Conrad is writing the numbers for the new revue.

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Special Engagement
BEACON THEATRE
NEW YORK CITY

PHIL FABELLO
and His
R-K-O Entertainers
Creators of the Fabello Policy
R-K-O COLISEUM, New York
Indefinitely

ABE LYMAN
and HIS ORCHESTRA
Musical Entertainment Plus
Second Year at the
CARTHAY CIRCLE
Los Angeles
Brunswick Records

TED WEEMS
AND HIS
ORCHESTRA
NEW LOWRY HOTEL
St. Paul, Minn.
(Return Engagement)

ANSON WEEKS
and His
ORCHESTRA
Fourth Year
MARK HOPKINS HOTEL
SAN FRANCISCO
Management M. C. A.

GEORGE OLSEN
AND HIS MUSIC
VICTOR RECORDS
George Olsen's Restaurant
Culver City, Calif.

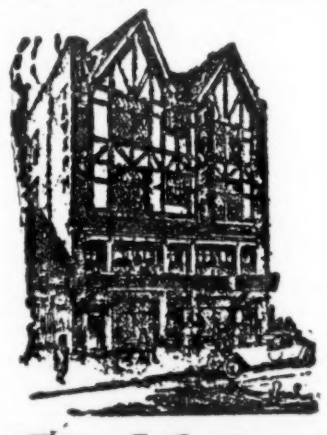
B. A. ROLFE
Radio's Premier Conductor
LUCKY STRIKE
Dance Orchestra
Thrice Weekly Over N. B. C.

JESSE STAFFORD
and His ORCHESTRA
Now in Second Year at
PALACE HOTEL
San Francisco
(Brunswick Records)
Featuring His and Gene Rose's
"TONIGHT"

PAUL WHITEMAN
INDEFINITELY
GRANADA, CHICAGO
Personal Rep.: JAS. F. GILLESPIE

Ben Pollack's orchestra, currently at the Hollywood restraurant, Cleveland.

Dick Gasparre's orchestra opened at the Club Montmarte, New York, this week.



TAVERN
A CHOP HOUSE
OF EXCEPTIONAL MERIT
156-8 WEST 48TH STREET
East of Broadway

SONG HITS
"MIGHTY MONARCHS OF THE AIR"
The Famous Coon-Sanders Orchestra broadcasting via the National Broadcasting System and WGN, from the Blackhawk, in Chicago, knows that great tunes make great orchestras.
That's why they consistently feature
"Here Comes the Sun"
"Go Home and Tell Your Mother"
"And Then Your Lips Met Mine"
ROBBINS MUSIC CORPORATION
799 SEVENTH AVE. NEW YORK

MR. JESSE CRAWFORD
ORGANIST
PARAMOUNT THEATRE, NEW YORK
"Anchors Aweigh," "Asleep in the Deep," "Song of the Navy"
WABC every Saturday from 10:30 to 11:00 P. M.; every Sunday from 8:45 to 9:00 P. M.; every Tuesday during Paramount-Publix Hour
VICTOR RECORDS

See Benefit From Ad Campaign by Musicians' Union—Cost $700,000

The intense advertising campaign started last January by the American Federation of Musicians, regarding the replacement of living musicians in the theatre by "canned music," has been very satisfactory, according to an official at the national headquarters, 1440 Broadway.

Between six and $700,000 have been paid out for advertising, through all sources of publications in United States and Canada. That the ads appealing to music lovers brought forth fruit is evidenced by replies to the A. F. of M.

Over six and a half million people have signed the coupons incorporated with each ad, stating their mute testimonials for living music in the theatre. Thousands of people from all over the world, including such out-of-the-way spots as Turkey, Arabia, interior of China and others, have written letters praising the campaign of man vs. machine. Many of these people enclosed stamped and addressed envelopes, asking for a reply regarding the course of the campaign. It is almost impossible, according to the official, to answer these letters, much as they would like to. Ten girls have been employed as extras to sort and file the endless numbers of signed coupons received at President Jos. Weber's office.

There is now under consideration a question of continuing the advertising campaign. It will be decided by the meeting of the national board Friday (5). Although the peak of the idea has been reached, coupons continue to pour in by the thousands weekly.

There are 140,000 members of the Federation in U. S. and Canada. A great many have been affected by the mechanical music craze. Some spots around the country, according to this official, since the advertising started, have replaced musicians in their theatres. This is the desired aim of the Federation, he said, and results are looking more rosy for the future of theatre musicians.

When the idea of the campaign was proposed, the Federation officials turned to the Radio as the medium of getting their case before the American music-loving public. They were rebuffed on every side is the claim. Radio did not want to be a part of the idea, and that avenue of exploitation was closed to the musicians, with the result Street & Finney, advertising firm, was called in, and the extensive newspaper, trade paper and magazine ad program put over. t

The total expense of this publicity has been met by the nickels and dimes gathered together from a very small salary tax placed upon each working musician over a period of three years.

New Club at Old Pierre's

Restaurant Princesse opened Monday at the old Pierre place on Park avenue. It seats 500. No cover charge. A Bernie orchestra of seven pieces is in.

Ercole Gorini (Henri's) and John Ricca (Embassy Club) are managing. A departure for New York at present may be a table d'hote Sunday night dinner, at either $4 or $5 per plate.

11-Yr.-Old Program

The Hague, Nov. 22.

Idzerda Radio Broadcasting, of Holland, broadcast the same program which marked its debut 11 years ago.

Idzerda is the pioneer broadcasting company in Europe.

10 Most Air-Plugged

Ten songs which received the greatest number of radio plugs in New York broadcasts for the week ended Nov. 28, and times plugged, were:

"Three Little Words" (Harms), 44.

"Cheerful Little Earful" (Remicks), 43.

"Loving You the Way I Do" (Shapiro-Bernstein), 29.

"Baby's Birthday Party" (Famous), 28.

"You're Driving Me Crazy" (Donaldson), 25.

"I'll Be Blue Just Thinking of You" (Feist), 24.

"You're the One I Care For" (Santly), 23.

"Sweetheart of My Student Days" (Feist), 23.

"Little Things in Life" (Berlin), 21.

"Here Comes the Sun" (Robbins), 20.

SONGSTERS' EXODUS TOUGH FOR REALTORS

Hollywood, Dec. 2.

Persons seeking furnished apartments in Hollywood have lowered the average bid from $150 to $75, according to rental agencies.

"I haven't rented a $600 home since the song writers left town," sighed one.

Minn. Lads Holler at City Auditorium's Sat. Nites

Minneapolis, Dec. 2.

With the local municipal auditorium being turned into a huge night club every Saturday, privately owned clubs, cabarets and dance halls are up in arms because of the opposition set up by the city.

G. L. Adams, manager of the auditorium, is staging these Saturday night entertainments in an effort to keep the building self-supporting for the year.

HERE AND THERE

Joe Nesbitt orchestra will stick at the Arcadia ballroom, New York, until the second week in January.

Pep Casson, former Club Calais orchestra leader, goes to the Hotel Victoria, New York.

Witmark's has added Matty Levine, formerly of Berlin's, to the pro staff.

Harold Normanton, formerly Berlin's, now with prof department at Shapiro-Bernstein.

George Simon switched from Forster Music to Joe Davis.

Two British Firms Charge Fox Misrepresented in Music Deals, Cancel Contracts and Will Sue

Charging misrepresentation by Fox Films, Campbell & Connelly, English publisher, and D. Davis, of Australia, have cancelled their foreign contracts with Red Star, the Fox music subsidiary, demanding the return of payments for the foreign rights, and will sue for damages. Julian T. Abeles, of Abeles & Green, is retained by the foreign publishers. Defendants are Winfield Sheehan, Clayton Sheehan, Fox Films and Red Star Music Co.

Campbell & Connelly claim that before Red Star was founded, Clayton Sheehan went to London to arrange for the English releasing rights. C. & C., it is asserted, intended to pay Fox $25,000 a year, top, for the English rights.

C. & C.'s Charges

Complaint declares Sheehan represented the rights to be worth more, saying Fox had acquired an option on DeSylva, Brown & Henderson under which the latter firm was to come into Red Star and Red Star was to publish DeSylva's entire catalog. Sheehan at that time informed C. & C., it is alleged, that Fox had arranged with Warners for the absorption of DeSylva, Brown & Henderson, but that it couldn't be announced. ?

Sheehan is further alleged to have told C. & C. that Fox held options for the contracts of Al Dubin, Joe Burke, Gus Kahn and Harry Warren and that the four would write for Red Star. Also alleged that Sheehan advised that Fox had acquired production rights to 12 Broadway musicals which would be produced shortly.

This occurred, states Abeles, during the fall of 1929.

On strength of the representations Connelly claims he signed a two-year contract for $135,000 a year for the English rights and in March made an initial payment of $100,000.

Want Money Back

Charges of D. Davis are about the same in character. Bert Davis of that company alleges that when he arrived in New York more than a year ago similar statements were made and he contracted with Red Star for the Australian rights for two years at $10,000 per year and made an initial payment of that amount.

C. & C. is demanding the return of $100,000 and D. Davis $10,000.

Eton Boys on Air

A commercial cigar account has engaged the 4 Eton Boys of the Village Nite Club to go on the air. They started yesterday (2) over WOR. The broadcast is for three times weekly, Tuesdays, Thursdays and Saturdays.

"Graphic's" Publicity

Jerry Wald, radio editor, will handle the New York "Evening Graphic's" all-amateur weekly radio feature, which starts over WPCH Dec. 8.

Idea is to give the performers no pay but publicity.

Frank Wright and Frank Bessinger (Radio Franks) have installed a new floor show at their Rendezvous, North Bergen, N. J. Harry Walker staged.

Pluggers Revolt

(Continued from page 65)

people much better able to pay than themselves. It seems that the bandsmen always in all ways rely upon the song pluggers, although sometimes in small ways they pay back.

"Never," said the unaffiliated gavel holder of the convention, "has there been a body of men so insulted and abused while being exploited as song pluggers. They are belittled, kept out, kicked out, stalled, applesauced and treated with general disrespect. It is my hope that this meeting will lead to other meetings, and that by getting together on this present theatrical night nuisance we may learn how to cooperate among ourselves in the future and be treated with the respect we should get."

A suggestion that the financial nerve was lacerated from persistent nicking of private salaries because the New York allowances on expense were insufficient was denied by some of the boys. These patriots wished to disassociate themselves from any hint that their bosses were niggardly.

Lordly Radio Bands

Expressed in plain speech, the meeting was devoted to considering ways and means of discouraging theatrical nights, or at least that part of it that calls for most of the arrangements, social and financial, to be borne by the publishers. Radio bands, in their lordly fashion, were making demands beyond which the boys felt that they could not and should not go, and they wanted to stop it.

Some of the radio impresarios are reported functioning on the frank principle, "My Bandee Just Plays for Dough." Not necessarily direct, but sufficiently so as represented by percentages on couver. None of the chump pluggers ever get the couvers knocked off, even when everyone in their party had been "invited" by the management via Postal Telegraph.

Somewhat Scared

Every publisher's representative in town, with the exception of Willie Horowitz (Robbins) was present. No question about it being representative. And it was fairly typical, in that most of the boys were experiencing qualms of fear lest taking a too prominent position in the movement might antagonize some radio potentate and bring down the wrath of the New York office.

This undercurrent presently was manifest when Nervous Nellie, the delegate from Peoria, stood up and said that "Variety," the conventions' invited guest, should promise not to print anything about the meeting. The gavel wielder thereupon proposed, unquestionably without thinking, that the question of whether or not "Variety" might print the minutes should be voted upon.

At this point "Variety" reached for its silk-lined beaver hat, declined to have "Variety's" rights established by referendum, and bolted the convention.

College Inn, hearing of the burn up, issued through Frank Bering, managing director, a flat statement that cover charges are always lifted for theatrical celebs.

Within the last week several new theatrical nights have been announced.

Inside Stuff—Music

Bad Days for Wavy Haired Boys

With the jazz band craze dying standing up in our U. S., it looks like those wavy haired band boys with the big bottomed trousers, now lounging around street corners waiting for a break, will be waiting for a long time. Most of this type of musician got into music business by leaving school and grabbing a sax when the jazz habit was on. They are not, with few exceptions, schooled musicians. Few can read at sight and are no good for standard musical compositions. They cannot play in a theatre pit and seem only fit for snake tonguing a sax or caressing a drum with a wire brush.

The taste in this country, according to signs, is returning to good music. Old fashioned ballads are selling again. Standard overtures are once more welcome. Folks are renewing their acquaintances with their old friends, the strings, and are passing up the brasses. Looks like the boys will have to go back to school or work.

Traveling Religious Orchestra

A five piece mixed band, each member of which plays all of the 20-odd instruments carried by the organization, is a feature of the gospel "act" given in churches and schools by Dr. W. Leon Tucker of New York City, editor, publisher, Bible teacher, lecturer and musician.

Dr. Tucker has covered the entire United States and a good part of the world with his musical-religious turn.

He and Ralph Powell, of Syracuse, N. Y., are the male members of the band, the feminine members of which are Neva Johnson, Ohio, Ruth King, Endicott, N. Y., and Helen Miller, Oneonta, N. Y., and a Miss Johnson. The musical-gospel troupe travel in automobiles.

Oldest Commercial

With NBC and CBS taking nearly $30,000,000 in advertising for 1930 from commercials, it is recalled that the first commercial program was that of the Queensborough Corporation, a realty firm which bought the first time from WEAF on Sept. 7, 1922. That was four years before NBC was formed.

The oldest commercial currently on the air is the Metropolitan Life Insurance Company, which has broadcast six days a week since Jan. 27, 1923, and is now on NBC. Its programs are the Tower Health setting up exercises each morning.

"Special Arrangement" Slip

Apropos of the situation between certain band leaders in spots with a "wire," and some music publishers regarding the cut ins on song royalties, is another fast one pulled by the band boys for special orchestrations. Although the gag brings in less than the straight pay each week, or the cut in on royalties, it is being worked regularly on certain publishers. A few of the music men are wise to it and so far the band boys have not gotten far with them.

The idea is that a band sitting behind a broadcasting wire is supposed to be the ace plug of plugs for a song. Knowing this, the leaders agree to play certain plug songs, providing the publisher gives them $35 for a special arrangement. The arrangement is to be made by one of the leader's men. If it goes through, the leader puts the $35 in his pocket and the arranger in the band, who is under a salary to the leader, gets his usual weekly pay. Sometimes, if the get is large enough, say around $50, the leader may slip his arranger a five spot extra.

It don't look like heavy sugar for the band leader, but when one considers that one leader may hook up with five or more publishers each week at $35 per special arrangement, it amounts to $175.

Buncoing Bands on Club Dates

A spreading practice against which orchestras have little or no recourse is that of engaging "name" talent for social functions and then forgetting to pay-off.

The affairs are usually staged under the auspices of a club with a political-sounding name and the most expensive orchestras obtainable are booked for the date. Frequently there are from one to four bands that sell for $1,000 a night each.

These irresponsible clubs stage their dances in centrally-located but inexpensive ballrooms, relying solely on the pulling power of the orchestras' reputations to fill the floor at $1.50 a head.

Whenever possible no deposits are paid for either the ballroom or band, but if pressed the operators make a small down payment. By 11 p. m. the bands have usually filled the hall and the promoters have their cash for admissions. It doesn't matter if the bands decide to walk when the rest of their money is not forthcoming at the time agreed upon.

Sometimes the orchestras prefer to play out the rest of the night and either believe the stalls handed them or feel that they can collect through the courts later. The stalls are, of course, just that and the operators often turn out to be gangsters instead of gentlemen so whether it stays or leaves the band gets nothing.

To provide against all of their name attractions walking the club men hire a small and inexpensive local orchestra which is used to furnish any sort of music after the regular attractions quit. Even this "alternate" orchestra is seldom paid in full.

So far the idea has been velvet for the unscrupulous since the name bands always show up on their deposits believing the dates to be legitimate and 99% of the take is realized before these bands balk.

Probably the most successful group to work this racket to date is a club in Newark, N. J.

Wage Scale Not Salary

If Local 802 had proposed that 5% of the wage scale of a working musician be taxed weekly for the benefit of the unemployed musicians instead of 5% of the salary, there would have been a possibility of that being adopted, it is said, instead of the Local being forced to rescind it because of the strong objections of the musicians.

To the wage scale, it is reported, the musicians hadn't much objection but they squawked because if a better band and in a position to make more was no reason why they should be taxed more.

As an example of this, Rudy Vallee, working stage band leader at the Brooklyn Paramount, is getting $4,000 weekly. He would, therefore, were the 5% rule adopted, have to pay 5% of his net, over $100 weekly. Whereas, were the 5% proposed for the wage scale, Vallee would only have to pay $7.50 per week, since the wage scale for Vallee's job as leader is $150 per week.

35-Year-Old Tune

"Spring, Beautiful Spring," the standard instrumental number written about 35 years ago by Paul Lincke, has been modernized somewhat, lyrics have been added by L. Wolfe Gilbert, and is being published by E. B. Marks as a pop tune. Its new title is "Chimes of Spring."

Rudy Vallee takes credit for the modern version of this old piano fav and was instrumental in having Marks decide to re-publish it as a pop.

Obituary

WILLIS P. SWEATNAM

Willis P. Sweatnam, 76, blackfaced comedian and old-time minstrel, died Nov. 25 in the Lambs Club, where he had made his home. Mr. Sweatnam had been on the stage for 50 years.

Featured with many big minstrel organizations, he had also appeared in the legit. Two notable roles were the head porter in "Excuse Me" and the Negro role in George Ade's "College Widow."

He first appeared on the stage when seven years old, doing a rattle-bone solo. Later he became a famous minstrel end man.

He started with Frank Clark's Lilliputian Aeolians (blackface) when 15 years old and later was with shows bearing his own name such as Sweatnam, Fagan & Rice's Minstrels.

His first N. Y. appearance was with the Birch, Backus & Wambold Minstrels at Niblo's Gardens and it was there he succeeded Birch as endman. He later joined the John H. Haverly Minstrels and went with them to London in 1884.

G. E. MORRISON

G. E. Morrison, 70, until 1925 dramatic critic of the London "Morning Post," died there Nov. 19. He was one of the leading critics of his day and was an accomplished author and journalist.

Morrison had been on many of the leading papers in London, having served on Fleet St. for over 40 years. He was on the "Post" 32 years.

He co-authored with Robert Stewart on "Sixteen Not Out," produced in 1902. Among his many literary activities was a volume of poetry.

Morrison was one of the most popular critics of a few years back and was for three years chairman of the Critics' Circle.

JACK GIBSON

Jack Gibson, actor, died Nov. 23 in the Home for Consumptives in Chester, Pa., where he had been under the joint care of Actors' Fund and N. V. A. Interment in Philadelphia.

Gibson had been in vaude with teams including Sully and Mack and Kearney and Gibson and had also been a principal in burlesque shows, "Follies of the Day," Mollie Williams' company, "Look Us Over"; Hurtig & Seamon's "Talk of the Town," and Lou Kelly's "Mr. Sharp."

He married Isabelle Dean, actress, who, with two daughters, Dorothy and Marjorie, survive.

Gibson's family name was John T. Tumulty.

LADY HAWTREY

Lady Hawtrey, widow of Sir Charles Hawtrey, actor, died in London, Nov. 17. She was once a friend of the late King Edward and was a contemporary of Lily Langtry.

Although 70 years of age, she won a prize in a dancing competition at Monte Carlo five years ago.

A leading figure in London stage and general society of a generation back, her home was famous for its interior decorations.

MINNIE M. SHARP

Minnie Meyers Sharp, 75, actress, an invalid for many years under care of Actors' Fund and N. V. A., died recently in Chicago.

She had been in vaude, her last being known as Sharp and Sharp (her daughter Jessie appearing with her), and in legitimate she had been with A. H. Woods' "Across the Continent," "Bertha, the Sewing Machine Girl," Joseph Grismer's "Sky Farm," C. D. Hess Opera Co., and the Jules Grau Opera Co.

Interment in Chicago.

KITTY PELHAM

Mrs. Kittie Pelham (Aryman), 69, actress, died in Yates, Pa., where she had been an invalid for four years, care of Actors' Fund.

Some years ago Mrs. Pelham headed her own repertoire company and had been with traveling stocks.

A daughter, Mrs. Una Lavant, survives.

THOMAS WRIGHT

Thomas Wright, 80, one time light opera tenor, died Nov. 28 in Bridgewater, Mass. He was one of the first employees of B. F. Keith.

Mr. Wright was a pianist as well as a singer. When his voice became impaired following an operation on his throat, he did general theatrical work. In addition to singing in operettas, he was with Lew Dockstader and other minstrels.

He is survived by a nephew, Frank Hollis, Fitchburg, Mass., theatre manager.

WILLIAM DORFMAN

William Dorfman, Yiddish actor and father of Nat Dorfman, general press representative for Florenz Ziegfeld, died Nov. 28 at Port Chester, New York, from a heart attack.

Mr. Dorfman was on the Yiddish stage for more than 25 years. He retired several years ago. His wife and four children, Nan, Jack, Sydney and George, survive.

Interment in Mt. Judah Cemetery, Cypress Hills, L. I.

W. A. HAHN

W. A. Hahn, 50, member of the Emperors of Harmony quartet, appearing with Fanchon and Marco's "Way Back When" idea at the Fox theatre, San Jose, died suddenly from a heart attack Nov. 26.

Mr. Hahn had appeared with various quartets in vaudeville during the past 20 years. He is survived by his wife and one child.

JOHN MAX

John Max, 80, vaude and burlesque actor, died Nov. 14 in Cincinnati where he had been cared for by Actors' Fund for 10 years.

He had appeared with different acts on the Gus Sun circuit. His last stage appearance was in burlesque with Jack Reid's "Record Breakers."

WILLIAM A. CARSON

William A. Carson, 76, character comedian, died recently at his brother's home in Wheeling, W. Va., following a brief illness.

Mr. Carson had been with different traveling companies for many years and was professionally known as "Kit" Carson.

FRANK WESLEY

Frank Wesley (Frank Holligan), 49, comedian, died Dec. 1 in the Hospital for Joint Diseases, New York, where he had been under the care of the N. V. A.

Mr. Wesley had been in both vaude and legit and had been identified with principal comedy part in "Dr. Joy's Sanitarium" in vaude.

The funeral will take place at 10 o'clock tomorrow morning (4) from the Wesley home, 130 East 123d street, New York.

JOHN C. WEST

John C. West, 32, for 10 years with stock companies in New England, New York and Canada, died recently in Everett, Mass. He made his first stage appearance in stock in Boston, directed by Henry Jewett.

In recent years West played juvenile roles and leads in traveling stock in New England and eastern Canada and also with resident groups in Salem, Lowell anl Lynn.

William H. Burke, 70, stagehand, died in New York of a complication of diseases. His home was at 20 St. Marks Place, N. Y. He had been receiving aid from the N. V. A. (although not a member) for some time.

A son, George Burke, survives.

Fred C. Fisher, 61, owner, Strand, Seneca Falls, N. Y., died Nov. 22 in Flagler hospital, St. Augustine, Fla., of injuries received in an auto accident. He built the Strand (then the Fisher) in 1914 and operated it as a film house for several years. He leased the house about a year ago and retired.

John Kirchmayer, 70, who when a youth played the role of Joseph in the "Passion Play," at Oberammergau, died recently in Cambridge, Mass.

Mother and **father** of Dean Fosler, organist at the Chicago theatre, Chicago, died Nov. 17 and 18, respectively. Burial in Chicago.

Convictions Triumph

Rae D. Henkle, book publisher, who picks only manuscripts that do not conflict with his Christian Science beliefs, is again active in the publishing business after going through bankruptcy last year.

News From the Dailies

(Continued from page 54)

confessing his life with her was just a "mass of lies."

Stafford C. Campbell, legit, convicted of vagrancy. Girls testified he advertised for models and couldn't paint.

Second court victory in three days for "Prince" Alexander Light. Insanity complaint charged he regards himself as one of the five greatest Shakespearean actors of the day. He admitted it and the judge dismissed the charges.

Charges of conspiracy to steal the "Dawn Patrol" script from Warner Bros. studio dismissed. Joseph Marsh, scenarist, Forrest Easley, detective and Edith Higgins, studio secretary, freed. Case grew out of Caddo's copyright suit over "Hell's Angels."

Beverly Hills jury acquitted House Peters of throwing rocks at the house of William H. Simon and failed to agree on a charge he had called Simon's daughter and her playmates "a bunch of brats." Simon is the husband of Fanchon.

CHICAGO

Mari Sava, Russian nite club entertainer, was ordered deported last week. Sava was brought over with the Agrineva Slaviansky on a $500 bond. She scrammed the act and went out on her own.

Another loop theatre faced guns last week, when the Erlanger turned over $300 to bandits.

Circuit court ruled that Jack Kearns, fistic gent, must pay his wife, Mrs. Legna Kearns, former vaude performer, $500 monthly for temporary alimony.

LONDON

"Nippy," one of the few musicals in London making money, is playing three matinees weekly to meet demand.

Sir John Martin Harvey's season at the Savoy ends Nov. 22, to be followed by his son, strutting dancing programs at matinees.

Edgar Wallace has started a newspaper, "The Bucks Mail," circulating in a provincial spot where he is shortly to stand for Parliament.

A new British musical, "Daphne," by Myles Clifton is in the suburbs with the West End in sight.

Frederick Jackson, American author of "Her Past," has written a new play shortly to come to London with Alice Delysia starring.

Western Electric, which now has 1,122 installations in this country, has 173 of them in London.

Sybil Thorndike and Lewis Casson will appear in a new play, "The Matchmaker," by Ashley Dukes, starting in Scotland next month. Comes to London later under the Daniel Mayer banner.

First of the new RCA Photophone newsreel trucks, now being tried in the States, to come to this country is for a Pathe unit interest feature controlled by First National, Pathe, and British International.

Under the title of "The Mystery of Life," Wardour (British International) has succeeded in getting the censor's sanction for the screening of "Cosmos," a German film dealing with evolution. Picture was previously banned and has been sliced some.

Laddie Cliff's musical will push "The Love Race" from the Gaiety around the new year. George Clarke and Jean Colin principals.

Opening show by the People's theatre, playing at the Fortune, will be "The Man From Blankley's." Maurice Evans in the cast. This society has over 20,000 members.

"An Object of Virtue" (Duchess) and "Lucky Dip" (Comedy) finished last week. Both short runners.

Charles Cochran's production of "Evergreen," at the Adelphi, suspended due to house alterations not being finished.

"The Queen Bee," comedy produced recently by the Repertory Players, takes over from "The Man Who Kissed His Wife" at the Prince of Wales. Iris Hoey has the lead. Start scheduled Dec. 2.

Jack Buchanan has planned "Stand Up and Sing," musical, for production in Jan. Douglas Furber collaborating on the book.

"One Day More," by Conrad, and "Lady Julie," by Strindberg, forms the opening program at the small Faculty theatre, run by the Faculty of Arts. About to start off on the first floor of a spot in Piccadilly.

Questions were asked in Parliament whether the publication of "Green Pastures" in the "Evening Standard" constituted blasphemous libel as the play had been banned for production by the Lord Chamberlain. Answer was there appeared no intention of giving offense to religious convictions.

$100,000 Fire in Peru; Robinson Show Burns

Indianapolis, Dec. 2.

Fire of unknown origin razed a John Robinson circus barn at Ringling Brothers' winter quarters in Peru yesterday (Mon.) with an estimated loss of $100,000.

Twenty buildings, housing three circuses valued at millions, were threatened. Property carries partial insurance.

Several dogs died, 100 horses escaped, 300 tons of hay and harness equipment were destroyed. Favorable east wind saved the other buildings.

RURAL SENTIMENT

County Fair Communities, Which Fought Pari-Mutuels, Grab Aid

Springfield, Ill., Dec. 2.

Rural communities of Illinois fought legalized pari-mutuels, but there is now available from funds derived from race track revenue $243,748 for state aid to county agricultural fairs.

Sixty fairs have filed claims for $251,396, or something in excess of the revenue from tracks. Deficit is less than estimated, according to a preliminary survey by Stuart E. Pierson, director of the department of agriculture.

Heth Escapes in Child Attack with $100 Fine

Louisville, Dec. 2.

A criminal court jury fined Floyd R. Heth, 23-year-old circus man of Racine, Wis., $100, for attempting to attack Lavinia Elizabeth King, 15, when the Heth Greater Carnival shows played here last July.

Judge A. T. Burgevin and Assistant Commonwealth's Attorney George J. Mayer branded the verdict ridiculous and relieved the jury from further service. Earlier the same day one D. M. Smith was sentenced to a year in jail for stealing $30.60.

Heth's attorney before the trial offered to plead guilty and take a fine of $300, but the prosecutor rejected the offer. After the trial Mr. Mayer pointed out that Heth's own admissions made him liable to a sentence of from two to seven years.

Dust Off Old Title

Chicago, Dec. 2.

Robbins Bros. circus, owned by Fred Buchannan and wintering this year at Lancaster, Mo., will be known as the World Bros. Circus in 1931.

Six years ago Buchannan titled his trick World Bros.

LITERATI

(Continued from page 64)

B., Harvey was advertising and publicity chief for Pathe.

Trade Paper Control

With its acquisition of the Gehring publication, the "National Hotel Review," the Ahrens Publishing Co., now controls the entire trade paper business covering the hotel industry.

Bitter competition between Ahrens and Gehring, when the latter was alive, with numerous offers on the part of each to buy out the other. Death of Gehring made it only a matter of time when Ahrens would dominate the field for, with the passing of its founder, the "National Hotel Review" had been deteriorating.

Ahrens hotel mags are in addition to the "National Hotel Review," "Hotel Management" and the "Hotel World."

Real Names of Authors

Marian Keith, author of "The Forest Barrier," is Mrs. Mary Esther Miller MacGregor, but who is Eleanor Scott, author of "The Forgotten Image"?

Rosa Riley, Ed

Rosa Riley, writer, has been made associate editor of "Screenland." Her husband is Bill Riley, former editor of "Moving Picture World."

CHI CONVENTION DRAWS A CROWD

Chicago, Dec. 1.

A large attendance at the outdoor convention which got under way yesterday (1) at the Bismarck Hotel. Carnival owners and fair managers showed, all looking for a ray of hope in the future. With conditions tight the only chance of raising money for carnies next year is to secure negotiable fair contracts this week.

William Jennings O'Brien, special agent for Rubin and Cherry during the past several seasons, is switching to the Johnny J. Jones carnival, in what is considered one of the big changes of the present convention.

Lack of brotherly love among carnie owners is Ruben Gruberg's explanation of why the contemplated carnival merger flopped at the recent meeting in Montgomery, Ala.

Charley Sparks and Ringling Talk Terms

Chicago, Dec. 2.

A deal is pending between John Ringling and Charles Sparks, former owner of the Sparks circus, for Sparks to buy back his property and name.

Ringling had previously announced the Sparks circus would be placed on the shelf for 1931. Under the new arrangement it may go out over its regular territory.

Charles Sparks at present owns the Downie Bros. outfit, a truck show, which has netted him about $15,000 this season. Cliff Sparks will handle the Downie trick if the buy goes through.

THOSE UNION RULES

(Continued from page 42)

or five-act vaude bills on percentage in present straight picture theatres for one, two or more days a week—and saw its way clear to materialization but for one angle—the stage hands.

"Variety" was then asked by Fox to present the proposition to the stage hands. William Canavan, their national president, was interviewed for his reaction as representative of the stage hands nationally. Outside of having some personal sympathy for the plan, Canavan stated, he could do nothing to help it along, for the following reasons:

As the proposition tendered by Fox involved a limit of one stage hand for each house playing the percentage bills, it would be entirely optional with the various locals to accept or spurn the proposition; most locals' normal demands are for more than one man in stage-playing theatres and a departure from the rules would be strictly up to them.

Risk Too Big

Canavan stated that in view of this he would be in a tough spot if sanctioning or recommending adoption of the Fox offer, as it was strictly for local decision and out of his direct jurisdiction.

On a basis of 50 theatres entered by one or more circuits and indies as the total of houses to play the percentage bills, the one man per house terms would mean only 50 jobs all told for the stage hands, against the hundreds or thousands laying off at the present time. For that number of jobs the risk possibly taken by setting of an entirely new precedent and wage classification for national use would be too great, the stage hands' president estimated.

In view of that, stated Canavan, the I.A. would be forced to take a stand against the percentage bill idea as regards the stage hands' end of it, if or if not included as employees.

That, it is believed, drops the circuits from consideration as possible sponsors of the idea.

R-K-O booking office declared the plan held possibilities as the way to alleviation of the present severe scarcity of break-in time for new acts.

It now appears as though the idea is permanently cold, unless another way around the union labor angle is struck.

The musician union's angle would have been avoided through acts using a travelling piano player

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Neither storm nor snow can keep the southsiders away from this house and its full Tuesday diet of 10 vaude acts. Town's first wintry blast cut down business at all the film palaces around this theatre but failed to make any difference at the Englewood, except the pews filled slower. At 8:15 disgruntled customers, who couldn't find a seat, were asking for their dough back, a part of the regular Tuesday program.

Gang wasn't disappointed in the offering that opened with the Six Tip Tops, four men and two girls demonstrating what the human frame can stand. An opener of this kind is always interesting when injected with a bit of comedy. The Tip Tops is one of those acts that gives the impression they are glad to be working, and they romped about in wild daring leaps to strong applause.

Eckert and McCormack, two crooning youths, have added a femme piano player to the turn. She slides in on the harmony with a fair pair of pipes. The two boys are so overflowing with this crooning idea it flows out in their swaying bodies.

Galucci and Lewis into third place with some pit falls by the man and singing by the girl. Turn, weak on the music end, develops into slapstick, with the man's military dance a neat bit of hoofing dropped into a weak routine that saves the offering from total oblivion.

Havley and Moore is a team that bears watching, one of the men having a tenor voice. Only immediate fault the two boys overdo. Song, "Swinging in a Hammock," with mosquito slapping great. Marcella Hardie and Friends, the latter being a creditable tab orchestra of five pieces, is good vaude. Miss Hardie is a neat dancer with exceedingly shapely legs and the ability to send over the lights that elusive personality that makes for charm. This is combined with a rather sweet voice. The show is built around Miss Hardie, the supporters carrying their end creditably.

Walter and Mary Austin, policeman and girl, open with a neat line of fast timely chatter that makes a fair enough impression and routine good for many ha ha's. Man sings pop tunes in bass, an unusual thing, and gets away with it. Gal a fair enough comic, with the last half showing up badly.

Harry Lord, with his shouting style of comedy interpolated with pop songs, sung in a pleasing enough voice in the seventh spot. His material slows up after the opening, the garbled comedy failing to click.

Vogues of 1931, a class turn from opening to close, with the male singer, male hoofer and two femme dancers all going over strong. Use of a semi-adagio, in full dress, a sweet bit of work. The male singer has a real voice, one of the surprises of the evening. Offering stood out with neat scenery and the contortion dancing of one of the girls.

Briscoe and Delorto, in hoke built around the Knights of the Bath pulling the usual laughs, ending with a banjo and violin bit that brought a couple of bows and set the act in the eyes of the gathered agents as worthy of consideration.

Closing was Busang and Fox and Mary Ann in a routine acrobatic turn, which is saved by the skillful work of the trio, Mary Ann being a child and clicking. Femme in this turn a real seller who pushed the act over the apron to success.

Picture "Worldly Goods" with biz piled into the rafters.

Margaret Wycherly added to the Goodman theatre company, joining for "Hay Fever," to open Dec. 9.

Grank stock company, Montgomery, Ala., has closed.

Earle Larimore, now here with the Theatre Guild's "Month in the Country," made a guest appearance at the Goodman theatre last week, taking over his old role in "Hotel Universe."

Three theatres turned over part of their night's receipts to bandits. The Ellington, the Crown Hippodrome and the Marshall Square, all contributed to the gunmen's maintenance fund.

Hyde and Burrell closed at the Oriental Nov. 26, jumped to Detroit for Thanksgiving and back again to Chicago for a Friday opening with their unit at the Uptown.

Robert Todd appointed chief artist for R-K-O by George Brown. Rose Cohen returns as Brown's secretary.

World, at Omaha now changes vaude bills Thursdays instead of Fridays as in the past.

Music Corporation has three bands represented on one Victor record. Ted Weems does "One Man Band" and Johnny Johnson does "Ding Dong Daddy." Both tunes written by another M. C. A. bandsman, Phil Baxter.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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SPOKANE

By RAY BUDWIN

H. W. (Nick) Pierong, Pan house manager here for seven years, has opened the Pantages in Minneapolis.

Ray A. Grombacher, director Spokane Theaters, Inc., named trustee of Allied Amusements of the Northwest. F. C. Weskil, Sandpoint, Idaho, is new president.

The Ritz, newly wired, reopened by Lew Keeler. Second run films and shorts. Keeler former exploitation man for Spokane Theaters, Inc.

With the closing of "New Moon" in Seattle, this town has been cut from the road map. Show was booked for the Post Street Dec. 13-14. Heavy advance sale refunded.

WASHINGTON, D. C.

By JOHN DALY

National—"Apple Cart," Theatre Guild.
Belasco—"The First Mrs. Fraser."
Constitution Hall—Beethoven Music Festival (four days).
Fox—"The Dancers."
Metro—"Outward Bound" (2nd week).
Palace—"Sea Legs."
Keith's (R-K-O)—"Sin Takes a Holiday."
Rialto—"See America Thirst."
Earle—"Man to Man."
Columbia—"Feet First."

Robert Milton, who directed the stage production of Sutton Vane's play, "Outward Bound," came to Washington for the premiere at the Belasco some four years ago. This past week Milton was in Washington again for the screen showing of the same play—which he also directed—at the Metropolitan. This picture started this house on the two-a-day schedule, with reserved seats.

Though President Hoover does not frequent the theatres he had as his house guest last week Ignace Paderewski, pianist. Of course, Mr. Paderewski is a politician on the side, having had the title Premier of Poland attached after his music degree. A special gold piano was placed in his suite at the White House so the musician-premier could practice between concerts. He drew a capacity crowd at Constitution Hall, with Mrs. Hoover the outstanding auditor.

Suzanne Pollard, daughter of the Governor of Virginia, stepped on the Belasco stage last Saturday morning (29) as star of J. M. Barrie's play, "A Kiss For Cinderella," put on by the National Junior Theatre, serving drama to youngsters in Baltimore, Philadelphia and Washington.

Jos. M. Gaites has become a commuter between Washington and New York, making the distance each time by airplane, and flying here every week to look over new plays having first productions in the Belasco.

DES MOINES

By R. W. MOORHEAD

Berchel—Dark.
Casino—Burlesque; picture "Rain or Shine."
Des Moines—"The Big Trail."
Family—Change.
Garden—"Anybody's Woman."
Orpheum—(Vaudfilm) "Cat Creeps"; "Tol'able David."
Palace—Change.
Paramount—(Presfilm) "Moby Dick"; "Remote Control."
President—"Other People's Business" (stock).
Strand—"Up the River"; "A Widow from Chicago."

Henry Prather's "Honeymoon Limited" Co. at Casino replacing Jack Root.

Ward Hatcher's 10, 20, 30 shows at President proving a draw.

Boyd Trousdale players from Sioux City to Ft. Dodge in hope of better business.

Iowa Fair Managers' association in annual convention here Dec. 8, 9, 10.

Arthur L. Mayer, newly appointed director for central west, with Jack Barry, personal director for Publix, on inspection trip here. Mayer supervises Iowa, Nebraska, Indiana, Illinois, Ohio, Minnesota, North and South Dakota.

Margaret Streeks now secretary of Des Moines Film Board of Trade, coming from board at Winnipeg.

NEW HAVEN

By H. M. BONE

Shubert—Dark.
Roger Sherman—"Life of the Party."
Fox-Poli—"Min and Bill"; F. & M. Idea.
Paramount—"Derelict"; Publix Unit.
Fox-Bijou—"Billy the Kid."

Kearney Walton, originally engaged for one week as m. c. at the Paramount, is now on his 14th.

WDRC, Hotel Taft radio station, transferred to Hartford and is now a member of the Columbia Chain.

Fox has discontinued a number of 24-sheet billboards, confining advertising to 3-sheet boards and newspaper space.

Near-panic resulted when explosion blew door off boiler of Whalley Theatre as house was jammed with Thanksgiving day patrons. Prompt work of ushers averted trouble when smoke penetrated auditorium.

Ruth Draper booked for Shubert three days commencing Dec. 11.

Local Elks Club to spend $20,000 for big-time acts for six-day circus held here next month.

INDIANAPOLIS

By EDWIN V. O'NEEL

English's—Dark.
Indiana—"Half Shot at Sunrise."
Circle—"Laughter."
Palace—"Min and Bill."
Apollo—"Old English."
Lyric—"The Dancers"; R-K-O vaude.
Ohio—"The Santa Fe Trail."

Charles K. Long, asst. at the Indiana, succeeds Maurice Gable as Circle manager. Gable goes to Philadelphia to manage group in Warner chain. James Walker, chief of service, succeeds Long.

Earlham College Players to present three one-act plays Dec. 5.

Decatur, Ind., assured of new theatre and office building, with incorporation of Decatur Theatres, Inc., by R. B. Troutman, B. E. and R. E. Saunders.

Cascade Garden amusement hall near Bloomington destroyed by fire. Loss, $15,000.

Government to accept bids on talking picture equipment for local veterans hospital Dec. 15 in Washington.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"See America Thirst."
Davidson—'Dracula' (legit).
Garden—"Hell's Angels" (2d week).
Gayety—Stock burlesque.
Majestic—"Doorway to Hell" (return date).
Pabst—German stock Sunday; concerts.
Palace-Orpheum—"Sin Takes a Holiday."
Riverside—"College Lovers"; vaude.
Strand—"Big Trail" (2d week).
Wisconsin—"War Nurse"; stage show.

Fire and Police Commissioner Stein pinned medals of honor on eight Strand theatre ushers for bravery during recent fire scare in basement of the building during a show.

Alice Ward, Milwaukee entertainer, one of two girls shot by a nervous burglar during holdup of Chicago roadhouse, was buried here. Miss Ward was well known in Milwaukee night clubs and had only recently gone to Chicago.

Sudden drop in temperature put a crimp in theatre attendance last week. First really cold spell of the season combined with a young blizzard from the west.

Looked like old times at the Alhambra during "See America Thirst," when replica of Milwaukee's old favorite Palm Garden was incorporated into the decorative scheme.

The Princess cafe in the Alhambra building, where many stage folk used to dine, has gone out of business.

SEATTLE

By DAVE TREPP

Blue Mouse—"Third Alarm."
Follies—"Mexican" (Revue).
Metropolitan—"The Rebound" (Stock).
Music Box—"Bat Whispers."
Orpheum—"The Pay Off"; vaude.
Fifth Ave.—"Just Imagine"; Stage.
Fox—"Big Trail"; Pit Band.
Paramount—"Sea Legs."
Liberty—"Sunny."

Rube Wolf, brother of Fanchon & Marco, opened Thanksgiving as m. c. at the Fifth.

Joe E. Brown will fly from L. A. on Dec. 16 to appear at charity show of Orpheum midnight frolic. Joe Cooper, manager, hopes to raise $3,000 for the Christmas fund. Acts, Brown, orchestra and employees will all donate services.

Joe Cooper now manager of Orpheum, handling publicity for division as well. Succeeds E. C. Bostwick, resigned.

Bainbridge Players, with Alice Brady as guest star, resumed after a ten-day interim, transferring to the Moore from the Metropolitan. E. C. Bostick has become associated with Bainbridge, while Carl Reiter, dean of Orpheum managers, is house manager.

Alice Brady, as guest star, will appear in "Lulu Belle" for her second week, while following Miss Brady, Pauline Frederick will be guest star. Bert Lytell and Florence Reed are under negotiation.

A group of business men guaranteed the company a certain amount of business for a period of six weeks. That will carry through the worst season of the year. Four weeks at the Met were encouraging. Prices to prevail, with guest star policy, 50-75-$1.

Bill McCurdy, formerly Duffy manager here and in Portland, now has the Duffwin, Portland, under his wing, and with his own company is getting away to a good start.

Carl Reiter, for 22 years Orpheum manager, is back in the biz again after a year in banking business.

Marie Gale, leading lady vith Bainbridge Players, has returned to the Minneapolis company.

Will King opened with revue at Follies theatre, Seattle, to good biz. King had previous long run in Seattle.

Lindy's new eatery in the Hollywood theatre building is the new rendezvous for songwriters back from the coast.

Robert, headwaiter, at the Beaux Arts has been there 18 years, starting as a bus boy. Threatens to write a book covering his experiences.

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HOLLYWOOD
and Los Angeles

"Variety's" Office, 6282 Hollywood Boulevard, at Vine Street (Taft Bldg.)

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The following assignments were made at the Coast studios last week:

Ray Shrock, dialog, "Comrades," U.

Regis Toomey, "Haddocks," Par.

Ken Maynard, "Two-Gun Man," Tiff.

Wynne Gibson, "June Moon," Par.

Victor Potel, "Scandal Sheet," Par.

George Chandler, "Inspiration," Metro.

Maude Turner Gordon, "Ladies' Man," Par.

Ray Cook, "Girls Demand Excitement," Fox.

J. Grubb Alexander, adaptation "Trilby," WB.

Lupe Velez, Spanish version of "Resurrection," U.

H. B. Warner, "Children of the Streets," Radio.

Tom Dugan, Betty Pierce, "Single Sin," Tiffany.

Dot Farley and Will Stanton, untitled shorts, Sennett.

John Holland and Gilbert Emery, "Ladies' Man," Par.

Margaret Livingston, "Children of the Streets," Radio.

Harold Beaudine to direct "Vanity," comedy, Christie.

Martha Sleeper, Emerson Treacy, "Neck and Neck," Fox.

Natalie Moorhead, untitled Buster Keaton picture, Metro.

Reginald Denny, Walter Merrill, "Parlor, Bedroom and Bath," Metro.

Lloyd Hughes, Hale Hamilton, Bill Powell, "Drums of Jeopardy," Tiff.

Malcolm Stuart Roylan dialoging "Shipmates," Metro.

Marjorie Rambeau, Clark Gable, "Easiest Way," Metro.

Fred Niblo, Jr., to collaborate with Tom Reed on "Up and Up," U.

Francois Razay (Mrs. Jacques Feyder), Marie Dressler part in French "Let Us Be Gay," Metro.

Fox decided Crauford Kent better suited for a spot in "Squadrons" than Ronald Goetz and made the switch.

Marjorie White, George Brent, John Garrick, Jason Robards, J. M. Kerrigan, Marguerite Churchill, Peter Cawthorne and Arthur Clayton, "Charley Chan Carries On," Fox.

An automatic street announcer projecting street names from motion picture film synchronized with the car wheels is being tested by Hollywood surface lines.

Ruth Roland has been given a permit to establish a public trout stream in the Wilshire district.

William Cullen replaced Robert Greenleaf as manager of the Hollywood Playhouse.

"Steppin' Sisters" follows "The Bad Man" into the Playhouse. May Robson and Max Fisher head cast.

Eddie Peabody opens at Loew's State next week for a stay of a fortnight at least. Gene Morgan moves to the Westlake, succeeding Dion Romandi, who went in to get house under way for stage shows. Rube Wolf stays in Seattle six more weeks.

T. W. Armentrout, assistant business manager of the operators' union, with four others was held over to trial in Superior court on conspiracy charges brought by the Rialto theatre. A stench bomb discovered in the house led to Armentrout's arrest. Rialto is on the union's unfair list.

The coast obviously has intentions on the Playhouse at Salt Lake City. Sixth proposition for the house in six weeks is Ben Ketcham's. He's hiring leads here for dramatic stock to open for the holidays. Previously mentioned as planning the same thing are George Ebey, Ralph Cloninger, the MacQuarrie brothers, Cyr Forrest, and Harry Holden.

Permit to build a $150,000 theatre and store building in Westwood, where Fox Movietone City is located, has been secured by the Beller Construction Co. Fox West Coast will operate.

Three-story dance studio on Western avenue to be occupied by the Belcher School of Dancing will be built by Cecile B. DeMille Productions, Inc.

Edgar Reeves to Seattle for second leads with Bainbridge stock.

Ernest Gordon, president of the Gordon Trading Co. of New York, says he will organize a Spanish picture producing unit here.

Stanley Theatre Co. of Long Beach was sold by Robert H. Cohen to Nicholas Karoly. Has one 900-seat grind.

ST. PAUL

By GEORGE N. BRADLEY

R-K-O Orpheum—"Sin Takes a Holiday"; vaude.
Paramount—"Feet First."
Shubert—"Virtue's Bed" (stock).
Riviera—"Big Trail."
Metropolitan—Dark.
R-K-O President—"Pay Off."
Tower—"Renegades."

Clarence Darrow was a sellout Monday night (1) at the municipal auditorium where he upheld his agnostic views against a local Protestant, Catholic and Jew. Top $2.

St. Paul Players, little theatre group, opened their second show of the season last night (Tuesday), presenting "The Jest," to run through Saturday night under direction of Milton Roberts.

Met relights Monday (8), when Chicago company of "Death Takes a Holiday" opens for six days. Piece is last of three subscription plays Shuberts sent into the Twin cities.

"Name bands" mean something in St. Paul the Hotel Lowry found out. As result Ted Weems started second two-week engagement of the season here Saturday at the Terrace cafe.

R-K-O President cut prices from 50 to 35c and went into split weeks in effort to bolster business. House in the red continuously since opening, being off the rialto.

OTTAWA, CAN.

By W. M. GLADISH

The Royal Household Band of His Excellency, Viscount Willingdon, Governor-General, played a benefit concert at Keith's, direction Manager Joe Franklin, Sunday evening (30).

Robbers failed to bore through the terra-cotta walls of the Palace, Cornwall, Can.

F. R. Lennon, pioneer Canadian film exchange man, is critically ill. For several years he has been the buyer for the Canadian Exhibitors Co-operative Society, which specializes in bookings on a mutual basis among the independents.

"Whoopee," after two weeks at the Centre theatre, is booked for a repeat Dec. 20.

OKLAHOMA CITY

By GEORGE NOBLE

Criterion—"War Nurse."
Capitol—"Derelict."
Midwest—"Big Trail."
Liberty—"Outside the Law."
Orpheum—"Last of Lone Wolf."
Empress—"Girl of Golden West"

Ben Greet players in "Hamlet" in Twelfth Night at the Shrine auditorium Monday afternoon and evening (24) to capacity.

R. & R. Palace, Sweetwater, Texas, reopened with sound.

The Grand, Mineral Wells, Tex., reopens with sound soon.

The Palace, Lampassas, Tex., purchased by Judge Roy Walker and associates.

Mike Segel has taken over the Ritz theatre at Baird, Tex.

BIRMINGHAM, ALA.

By ROBERT H. BROWN

Ritz—"The Dancers"; vaude.
Alabama—"Whoopee."
Strand—"Billy the Kid."
Empire—"One Night at Susie's."
Galax—"Man Hunter."
Trianon—Change.
Pantages—Musical tab.

Burglars broke into Rialto Thanksgiving night and escaped with $500 in cash after prying open the safe.

Terrapin race is booked for the Auditorium Dec. 19.

Vaudeville goes out of Ritz, R-K-O house, Saturday (6), because of the present business. House is packed tight at every show but thrift tickets calling for two admissions for one is the main reason. House seats about 1,600 and by the time half of these are thrift tickets and the other half paid admissions, there is not enough left.

Trial of Vernon Reaver, mgr. of Ritz, on a charge of violating child labor law was continued last week until Dec. 12. Reaver was arrested and released on bond in connection with the personal appearance of Baby Rose Marie.

TOLEDO

By M. C. GEORGE

Toledo Paramount—"Morocco"; stage show.
Vita Temple—"Soldiers' Plaything."
Pantheon—"Sunny" (2d week).
Princess—"Third Alarm."
R-K-O Rivoli—"Sin's Holiday"; vaude.
R-K-O Palace—"Big Money"; "Missing Men" (double).
Loew's Valentine—"Hell's Angels."
Cameo—"Madame Satan."
State—Split week.
Ohio—Split week.
Empire—Burlesque.

"The Dancers" lasted only two days at the Cameo. Replaced by "A Devil With Women." "Extravagance" at Greater Princess lasted until Wednesday, replaced by "Third Alarm." First time in Toledo a holiday bill was pulled.

Marsh Gollner, manager of the Toledo Paramount, has booked Buddy Rogers for a personal.

Langdon Kumler, manager of the Pantheon, has secured Richard Barthelmess in "Adios" for his Christmas and New Year's booking. Pantheon is doing nicely with "Sunny," the first good house in some weeks seeing the picture.

Eight girls and a man given workhouse sentences or fines last week for conducting an indecent show in Moose Temple here.

Local R-K-O houses, Howard Feigley, manager, put 200 people to work in accordance with national R-K-O policy for ticket sellers Feigley says jobs good until Feb.

Sixth City Investment Co., Cleveland, has put $8,200 on the line as down payment on property in Fostoria, O., for new theatre.

Cotton Club, local, raided and three patrons arrested on liquor charge. Mazie Kinder, blonde hostess of colored club, offered to take the rap but patrons wouldn't let her. The three men were released by Det. Art Langendorf, head of the liquor and vice squad, who said that he was not interested in nite clubs if they did not sell liquor. Hostess now in hospital for nervous breakdown.

BUFFALO

By SIDNEY BURTON

Erlanger—"Ladies of the Jury."
Buffalo—"Tom Sawyer."
Century—"Whoopee."
Hipp—"Girl of the Golden West."
Great Lakes—"War Nurse."
Lafayette—"Brothers."

Cole and Rogers Circus (two ring), carrying about 80 persons, has taken up new winter quarters at the DeMarco Farm in Springville near here.

Buffalo Studio of Theatre Players present "Paris Bound" for 10 performances beginning Dec. 8.

Edward L. Cullen, with Mrs. Fiske's in "Ladies of the Jury" at the Erlanger this week, formerly attended Lafayette High and Hume Dramatic School here.

BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"Sisters of the Chorus."
Boulevard—"Frankie and Johnnie."
Flatbush—"A Smart Woman."
Paramount—"Feet First"; Stage Show.
Fox—"Oh, For a Man"; Stage Show.
Albee—"Tol'able David"; Vaude.
Strand—"College Lovers."
Met—"Whoopee"; Vaude.
Star—"Powder Puff Revue" (Mutual).
Gayety—"Big Revue" (Mutual).
Oxford—Stock Burlesque; Pictures.

One tryout this week: "A Smart Woman" (Brady) with Alan Dinehart and Katherine Alexander at the Flatbush.

Late changes at the Fox in publicity department. L. A. Blaufox, out, with Robert Doman taking his place. Doman hails from the coast. Blanche Livingston remains as Doman's assistant.

NEWARK, N. J.

By C. R. AUSTIN

Shubert—"Artists and Models."
Broad—"Bird in Hand."
R-K-O Proctor's—"Sin Takes a Holiday"; Vaude.
Loew's State—"Feet First."
Newark—"Morocco"; Vaude.
Branford—"Life of the Party."
Mosque—"Outward Bound."
Capitol—"Doorway to Hell."
Fox Terminal—"Just Imagine."
Little—"Freedom."
Playhouse—"Extravagance."
Empire—"Take-a-Chance Show."

Two men held up the Hollywood (WB), East Orange, Nov. 27, tied up the manager and cashier and got away with over $1,300.

The Rialto reopens very shortly. If Warners do not lease it they will open the house themselves.

The Newark Art theatre is staging "The Romantic Young Lady" for three nights this week with part of receipts for the unemployed.

The Little, in receivership, has got back to English enough to offer "Freedom," the Martin Luther picture.

DENVER

Aladdin—"River's End."
Denver—"War Nurse"; stage show.
Paramount—"The Bat Whispers."
Rialto—"The Way of All Men."
Tabor—"Up the River."
Broadway—"Just Married" (stock).

In an effort to keep stock at the Broadway, Manager A. M. Oberfelder is cutting top night prices from $1.50 to $1 and mats from $1 to 75c. Mitzi, playing leads the past two weeks, has left for New York.

Fritz Kreisler (concert) in city auditorium packed the house and $3,400 worth of extra chairs were sold.

Joe Deitch, Publix division booker, New York, here changing district bookers. Bert Turgeon, Des Moines, succeeds Clayton Bray.

NEW ENGLAND

A syndicate of Boston men seeking possible locations at Provincetown, Mass., for an extensive amusement enterprise.

Publix's Olympia, New Bedford, Mass., has cut vaude to Wednesday, Thursday and Friday, and plays double features rest of week.

"Just Imagine" moved from Fox-Poli theatre, Springfield, Mass., to Fox theatre for second week.

Adolph Goebel is new organist at the Paramount, Springfield, Mass.

The G.-B. Theatres Corp. of Springfield, Mass., and the Superior Credit Corp. of Worcester, Mass., are involved in suits over the Regent theatre, Worcester. G.-B., which had a lease of the Regent, sued Superior for $50,000, charging it was forced to vacate because a mortgage given by the New England Holding Co. was foreclosed by Superior. Superior seeks $25,000 for its alleged share of profits from the theatre, claiming G.-B. operated the Regent under a profit-sharing agreement.

SAN ANTONIO

By W. E. KEYS

Empire—"Sunny."
Palace—"Double Check."
Texas—"Morocco"; stage show.
Aztec—"Madame Satan."

Municipal Auditorium has booked "Cherries Are Ripe," Rod LaRoque and Vilma Bankey, for Christmas night with "Flying High," White's road musical, Feb. 2.

Vic Insirilo, formerly m. c. at Texas, now at Keith's Georgia in Atlanta. Publix now rotating m. c.'s in Texas.

Plaza hotel roof remodeled and called El Mirador is pulling them in with aid of a Jean Goldkett unit. St. Anthony roof opened Saturday (29) with Earl Hatch's band. Gunter running nite club with Henry Lange and ballroom now called Pleasure Isle with Hymie Waldman and band drawing nicely.

BRONX, N. Y. C.

Independently booked vaude at the America lasted barely two weeks. House now playing sex picture.

After two Sundays at the Windsor, Nathan and Rose Goldberg moved their Yiddish legit Co. out, with Max Gabel and troupe in last week.

Fox will not resume vaude at the Park Plaza. Loew opposition not the reason, but that with straight picture policy house's profits equal that of previously.

Construction work starts soon on 1,500-seater (pictures) at Lydig and White Plains avenue, first theatre in the class Pelham Parkway section.

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SYRACUSE

By CHESTER B. BAHN

Loew's—"Bat Whispers."
Keith's—"Big Money"; vaude.
Warners Strand—"Life of Party."
Paramount—"Tom Sawyer."
Fox-Eckel—"Just Imagine."
Empire—Dark.
Syracuse—Vaudfilm.

Paramount's first birthday with "Morocco," which opens Friday (5), Fox-Eckel currently marking 17th anniversary with "Just Imagine."

Neighborhood houses, whose standby in the past has been juvenile trade, particularly over the week-end, will fight to hold the kids, for whose patronage the de luxe downtown chain theatres are angling with special Saturday matinees and "clubs."

Lawrence Carkey, operating the Olympic, Utica, hopped to the stunt of utilizing unemployed to sell theatre tickets. He has 125 of the jobless peddling the Olympic pasteboards on commission. Mayor Donnelley in a personal letter of indorsement gave Carkey a pat on the back.

Leo Rosen, managing the Strand for Warners, pulled a fast one in his newspaper copy when he boxed the question, "Have you seen our new 3d dimension projection?" House, of course, hasn't a third dimension picture, but has $12,000 worth of new booth equipment, which Rosen determined had to be "sold" some way.

Free voice tests are the rule at the Paramount. Raymond B. Jones, managing director, tying up with the local Victor distributor, has installed one of the new record-making outfits on the mezzanine, and voice tests of patrons are being turned out at the rate of one every two minutes. Test records are a gift to the patrons after the play back.

"Tom Sawyer," which opened at 6 p. m. last Wednesday at the Paramount, up to Monday had established a house attendance record. On a monetary basis it was a slightly different story, for the picture has been a strong matinee bet but weak at nights. Kid trade has been great, although earlier local films supposedly with a juvenile appeal—"The Big Trail," "Abraham Lincoln" and "Feet First"—failed to get the youngsters.

James McPeek is the new assistant manager at R-K-O Keith's, succeeding John D. Appleton, transferred to Proctor's at Troy. McPeek comes to the Keith circuit after three years with Publix in New York.

Loew's State will shelve Grace Moore's "A Lady's Morals," despite the fat advertising the Cosmopolitan production would have received in the local Hearst sheets. The house will probably play "Way for a Sailor."

Raymond B. Jones, Paramount pilot, was all set to cover local board fences with "Tom Sawyer" play dates, hand painted by his house staff, only to discover that the city was entirely without the old fences that were the rule in Tom Sawyer's day and later.

Jones did, however, put over an elaborate campaign for the picture. Local interest in Jackie, whose dad was born and raised here, was capitalized by inviting the Coogan clan to the preview.

The schools were intensively cultivated via telegrams, letters and heralds. With the approval of the school authorities—a plum in Jones' cap, for the educators here are cold—Jones invited one student from each English class in each school to see the picture; in return, the student gave an oral review before his class.

Picture was also used to give a send-off to the Paramount Booster Club, kid patron organization, formed on Saturday morning. Jones made a good tie-up for the club when he enrolled the fife and drum corps of the House of Providence as honorary members. The corps will attend each Saturday morning kid show and provide the musical numbers. No charge either way.

DALLAS

By RUDY DONAT

Majestic—"Tol'able David"; vaude.
Palace—"Min and Bill."
Melba—"Passion Flower."
Old Mill—"Moby Dick."
Capitol—"East Is West."

Forest (suburb) increasing capacity to 1,000 seats.

"Strange Interlude" (road) here Dec. 10-11, with heavy advance ballyhoo as second legit of season. Usual top, $2.50. "Strictly Dishonorable," first show, did good biz.

Doug Hawley, new dramatic critic for Times-Herald, replacing Jack Beall. Latter in Hollywood, free lancing.

Noel Francis, local girl, now under contract to Radio (films), beginning Dec. 15, completing her first year in pictures with Fox.

LETTERS

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DETROIT

By LEE ELMAN

Michigan—"Fast and Loose."
Fox—"Lightnin'."
Fisher—"Tom Sawyer."
R-K-O Downtown—"Sin Takes a Holiday."
United Artists—"Hell's Angels" (3d week).
Paramount—"Sunny."
State—"Min and Bill" (2d week).

"Sons o' Guns" pushed ahead a week to current week at the Cass due to house being dark. "June Moon" slated Xmas week.

Civic theatre produces revival of "Little Women" with Jessie Bonstelle personally appearing.

Flo Kelly (F. & M. production) adding Niagara Falls to her territory. Her other spots are Detroit, Chicago and St. Louis.

Four Marx Bros. here week Dec. 12 at the Michigan. Moran and Mack play the same house the following week.

MINNEAPOLIS

Metropolitan—"Death Takes a Holiday."
Lyceum—Dark.
Shubert—"Rose of Picardy" (Bainbridge stock).
Minnesota — "Tom Sawyer"; Publix unit, "Harem Hokum."
R-K-O Orpheum—"Sin Takes a Holiday"; vaude.
Gayety—Stock burlesque.
Century—"Hell's Angels."
State—"The Life of the Party."
R-K-O Seventh St.—"See America Thirst."
Lyric—"The Virtuous Sin."
Pantages—"The Third Alarm."
Astor—"College Lovers."
Grand—"Laughter" (2d loop run).

"Hell's Angels" at the Century opened with a midnight show Thanksgiving eve at regular 75c scale.

The Metropolitan, with "Death Takes a Holiday," has no legit opposition at the Lyceum. Next show at latter house is Nazimova in the Theatre Guild's "A Month in the Country," New Year's week.

The State (Publix) adding a featured organist, Jake Malerich, to its programs, formerly straight film entertainment.

Clarence Darrow with two local clergymen and Quin O'Brien, prominent Knight of Columbus, at the Auditorium for a one-night stand last week. Drew over $5,000 at $2 top.

SAN DIEGO, CALIF.

By LON J. SMITH

Spreckels—"Rich People."
Fox Orpheum—"Big Trail."
Savoy—"Rejuvenation of Aunt Mary," with May Robson (stock).
Fox—"The Derelict."
Fox California—"Fast and Loose."
Cabrillo—"Half Shot at Sunrise" (2d week).
Superba—"Sunny."
Broadway—"Honey."
Mission—"Animal Crackers."
Plaza—"Hell's Angels."
Fox Egyptian—"For the Defense."
Fox North Park — "Her Wedding Night."
Fox Fairmount—"Follow Thru."
Liberty—Stock burlesque.

Business in picture houses moderately good this week with "Hell's Angels" (Plaza) and "The Big Trail" (Fox Orpheum) leaders at the box office.

Balboa, dark some time, being remodeled by Fox West Coast in preparation for showing Spanish talkers. Work under supervision of Lester Fountain, Fox manager here. No date for the opening.

Jamie Ericson now at the console of Fox Orpheum organ.

Economy wave has hit Mission Beach Amusement Center. Tom Armstrong, manager for five years, is out. Bathhouse closed and ballroom struggling along.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"June Moon."
Nixon—"Garrick Gaieties."
Pitt—"She Got What She Wanted" (Sharp stock).
Academy—Burlesque (Mutual).

Pictures

Penn—"Hell's Angels"; stage show.
Stanley—"Big Money"; stage show.
Warner—"Just Imagine."
Fulton—"Sin Takes a Holiday."
Harris—"Brothers"; vaude.
Aldine—"Devil With Women."
Enright—"Truth About Youth"; stage show.
Sheridan Sq.—"Sin Takes a Holiday."

Post-Gazette's benefit show for unemployed at Stanley grossed $6,000 (capacity). Ed Lowry acted as m. c., and bill included Fred Stone, Dorothy and Paula Stone, Phil Baker, Aileen Stanley, Shaw and Lee and Henry Santrey.

"Hell's Angels" goes into Aldine for run after present week at Penn. First time this has ever happened here.

Larry Jacobs now managing Fulton, following resignation of William B. Conklin.

SAN FRANCISCO

By WALTER RIVERS

Earl Crabb with Fox West Coast as division manager for Seattle district, replaced by Robert Bender, formerly with Universal.

Ralph Pincus will produce "Lost Sheep" at Erlanger's Columbia here shortly.

Fred Talbot was caught red-handed after looting the safe of the California theatre in Petaluma, near here, last week. Three of Talbot's companions escaped. James Ayres, theatre employe, heard the robbers and called the police. Talbot reported to have had $900 of the theatre's money in his pocket when captured.

"The Green Bottle" booked for Erlanger's Columbia direct from its Vine Street Hollywood run, to follow Mrs. Pat. Campbell in "Ghosts," has been cancelled.

Junior League (society debs) instead of its annual show for charity has closed with Publix whereby league will buy a special preview performance of "Morocco," scheduled to open at Paramount here this week.

SOUTHERN TIER, N. Y.

By PAUL M. WILDRICK

An ordinance permitting Sunday picture shows became effective Nov. 23 in Binghamton, N. Y.

The Crescent, Ithaca, N. Y., closed to install talker equipment; Lyceum also closed for the present, leaving Cornell Theatres, Inc., with a clear field, State, Strand and Temple.

Fred Albert Atwood, 56, father of Betty Atwood Jordan, New York film actress, was instantly killed when a splinter of wood hit him on the head while he was operating a turning machine in a Hornell, N. Y., woodworking plant.

Warner Bros., who control the Majestic and recently took a 25-year lease on the Shattuck, Hornell theatres, contemplate rebuilding the Shattuck.

Mutual Wheel

Weeks Dec. 1-8

Arlingtons Rev.—Hudson, Schenectady; 8, L. O.
Big Rev.—Gayety, Brooklyn; 8, Empire, Newark.
Dimpled Darlings—Garrick, St. Louis; 8, L. O.
Fine Feathers—Gayety, Baltimore; 8, Gayety, Washington.
Flapper's Follies—Gayety, Detroit; 8, Columbia, Cleveland.
Frivolities—Orpheum, Paterson; 8, L. O.
Girls from the Follies—L. O.; 8, Trocadero, Philadelphia.
Girls in Blue—Trocadero, Philadelphal; 8, Route 1.
Hi Ho Everybody—Academy, Pittsburgh; 8, L. O.
Jazz Babies—L. O.; 8, Gayety, Boston.
Kuddling Kuties—L. O.; 8, Hudson, Union City.
Laffin' Thru—Gayety, Boston; 8, Lyric, Bridgeport.
Legs and Laughter—Modern, Providence; 8, American, N. Y.
Let's Go—Fox's Jamaica, N. Y.; 8, Irving Place, N. Y.
Nite Life in Paris—L. O.; 8, Modern, Providence.
Novelties of 1930—Columbia, Cleveland; 8, Hudson, Schenectady.
Oriental Girls—Empress, Cincinnati; 8, Garrick, St. Louis.
Peek-a-Boo—Hudson, Union City; 8, L. O.
Powder Puff Rev.—Star, Brooklyn; 8, Howard, Boston.
Radium Queens—Howard, Boston; 8, L. O.
Record Breakers—Irving Place, N. Y.; 8, Star, Brooklyn.
Silk Stockings—Rialto, Chicago; 8, Gayety, Detroit.
Step Lively Girls—Lyric, Bridgeport; 8, H & S Apollo, N. Y.
Steppe's Show—Apollo, N. Y.; 8, Fox's Jamaica, N. Y.
Speed Girls—L. O.; 8, Rialto, Chicago.
Speed and Sparkle—L. O.; 8, Empress, Cincinnati.
Sugar Babies—Gayety, Washington; 8, Academy, Pittsburgh.
Take a Chance—Empire, Newark; 8, Orpheum, Paterson.
20th Century Rev.—Route 1; 8, Gayety, Baltimore.
Watson Show—American, N. Y.; 8, Gayety, Brooklyn.

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MUTUAL STOCKS

(Continued from page 54)

Minskys, who also are in on the H. & S., now Apollo, playing Mutual shows.

Brooklyn—Oxford, indie; reported Star and Gayety, Sam Raymond's present Mutuals, will install stock if the Mutuals withdraw, with denials that such a move is contemplated.

Detroit—Loop, indie, managed by Harry Abbott; Avenue, operated by Arthur Clamage, former Mutual operator; National, indie, with Vic Travers at the helm.

Chicago—State-Congress, one of the Mansbach & Frelich houses, Indies; Haymarket, former Mutual stand, now an indie, with Warren Irons controlling; Academy, indie, managed by N. S. Berger; Gem, also running independently.

Indianapolis—Mutual theatre, former Mutual wheel stand, owned and managed as indie by Duke Black; Colonial, indie under local direction.

Boston—Waldron's Casino, now indie stock, but former Mutual.

St. Louis—Liberty Music Hall, local indie.

Buffalo—Palace, Dewey Michaels.

Dayton, O.—Lyric, indie, James Morrison managing.

Milwaukee — Gayety, indie, Bob Simons, manager.

Kansas City—Gayety, indie, Jack Dickstein, manager.

Toledo—Empire, indie.

Los Angeles—Follies, indie, Grover Webb, manager.

Dan Diego, Cal.—Liberty, indie.

San Francisco — Capitol, indie, Johnny Goldsmith, manager.

Minneapolis—Gayety, indie.

Scranton, Pa. — Gayety, indie, Spiegel Bros., managers.

Philadelphia—Bijou, indie, John Beck, manager.

Fort Wayne, Ind.—Majestic, indie, Joe DeRita, manager.

Society Welcomes Actor

(Continued from page 1)

and talkers. But more important than these in bringing about the new regime is the influence of Broadway chatter reaching the sticks and creating an interest in the affairs of the people of the stage. They are now looked upon by the natives as the most interesting and vital people in the community.

Mel Shauer of Par cut short his stay on the Coast to hurry back east because of his father, E. E. Shauer, undergoing an operation for appendicitis there.

VARIETY BILLS

(Continued from page 46)

2 Rascals
Rob Cinsee
The Decardos
Byden Currie
Geo Belton
NEWCASTLE
Empire
Scott & Whaley
Albert Saudler
Jean Kennedy
Betty Warren
Austal & Arthur
The Bostons
The Kirks
Norman Clare
SWANSEA
Empire
Samson
Seed & Curtis
Victoria Carmen
Stan Stafford
Aston Bros
Nixon Grey
Antinette & Kibl
Mr & Mrs Toby

CABARET BILLS

NEW YORK CITY

Barney's
Walter O'Keefe
Bobby Dolan Orch
Beaux Arts
Katherine Parsons
Roger Ferrier
Glodya Ivanova
Wilnia Cox
Marinaro's Orch
Central P'rk Casino
Ethel Merman
De Marcos
Leo Reisman Orch
Chateau Madrid
Joe Lewis
Kahl
Anne Bolan
Al Jockers' Orch
Club Abbey
Jean Malin
Lester Lamont
Billy Reed
Jerry Freedman Or
Club Argonaut
Texas Guinan
The Croonaders
Club Calais
Arthur Budd
Jackie Maye
Frances Fay
Sue Austin
Mildred & Maurice
Lew Epps Orch
Club Lido
Libby Holman
Moss & Fontana
Bobby Brooks Orch
Connie's Inn
Aida Ward
Edith Wilson
Louise Cook
Earl Tucker
Dotty Rhodes
F Henderson Orch
Cotton Club
Isabelle W'shingt'n
Maude Russell
Sherman Robinson
Leitha Hill
Mordecai & Taylor
Swan & Lee
Henri Wessels
Duke Ellington Or
El Patio
Gomez & Winona
Emil Coleman Orch
Hollywood
Marion Saki
John & Mary Mason
Seidel Sis
N T G Rev
Katz Orch
Paramount Grill
Kay Lozell
Hal Leroy
Jackie Ellers
P & Perry Kendall
Vilma & Buddy
Ebsen
Chas O'Connor
Benny Dans Rev
Flo Richardson Or
Salon Royal
Elizabeth Welsh
Kid Sneeze
Opal Cooper
Sammy Richardson
International Orch
The Nest
Hannah Sylvester
Lottie Gee
Gwendolyn Posey
Clyde Parks
Mamie Smith
Villa Vallee
Eddie Peabody
Rudy Vallee Orch

ROCHESTER, N. Y.

By DON RECORD

Lyceum—Thurston.
R-K-O Palace—"Big Money"; vaude.
R-K-O Temple—"Brothers"; "A Devil With Women."
Loew's Rochester—"Min and Bill."
Eastman—"Derelict."
Regent—"Tom Sawyer."
Piccadilly—Dark.
Capitol—"Office Wife."
Apollo—Change.
Strand—Change.
Family—Change.

When "Heads Up" failed to click at the Regent, shift made to "Tom Sawyer" to draw school kids over the holiday.

Martha Atwell, former head scenario department for Eastman theatre stage shows, has joined the Sound Studios of New York as creator of radio program presentations.

Apollo (remodeled Victoria) dark a year, reopened Thanksgiving day with second run talkers at 10-20c.

EQUITY IN FACT
as well as in name . . .

Ofttimes those who give most freely are not without need themselves

TODAY at the
I. MILLER Custom Shoe Salon
(562 Fifth Avenue)
ROBERT HALLIDAY
and EVELYN HERBERT
Famous Operetta Stars

•

TODAY at the
I. MILLER BROADWAY SHOP
(Broadway at 46th Street)
HERBERT RAWLINSON
Idol of the Movies
and MIRIAM HOPKINS
Famous Stage and Screen Star

•

TODAY at the
I. MILLER 34TH STREET STORE
(opposite Hotel McAlpin)
CLAIBORNE FOSTER
Famous Stage Star of "The Patsy"
and ALEXANDER KIRKLAND
Theatre Guild Star

•

TODAY at the
I. MILLER FIFTH AVENUE STORE
(450 Fifth Avenue, below 40th)
FRANCES STARR
Famous Belasco Star
and RICHARD TABER
Author and Actor of "Is Zat So?"

•

TODAY at the
I. MILLER BROOKLYN STORE
(498 Fulton Street, corner Bond)
DONALD McDONALD
Famous Star of "Paris Bound"
and RUTH HAMMOND
Famous Star of "Saturday's Children"

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Sponsored by the
ACTORS' EQUITY ASSOCIATION
In co-operation with I. MILLER

MEMBERS of the Theatrical Profession have always given their time and talents gratuitously to worthy causes and movements, that have needed their help in the raising of funds for public welfare.

Even now they are being called upon to lend their services for the relief of the unemployed — and everywhere they are responding willingly and gladly. This they do regardless of the fact that within their own ranks there exists a condition which taxes their own resources and makes immediate action for relief a necessity.

Recognizing this condition and need, a plan has been devised whereby the public, without tax to itself, can materially assist not only the unemployed of the Actors' Equity Association, but also a number of other organizations engaged in welfare work.

The plan was conceived by I. Miller and the Actors' Equity Association, and was readily accepted by both because of the long and intimate friendship which has always existed between these institutions, and because of the extreme urgency of current conditions.

Here is the Plan:

I. MILLER HAS AGREED TO SET ASIDE 10% OF THE SALES OF HIS FIVE METROPOLITAN STORES as a Special Unemployment Fund. This arrangement will be continued until an appreciable sum has been realized.

During this time the entire sales supervision of these five I. Miller stores will be turned over to the Actors' Equity Association. This Special Unemployment Fund is to be distributed as follows:

50% to be donated by the Actors' Equity Association to the Actors' Fund, a fund for the unemployed.

20% for other organizations carrying on relief work among the unemployed.

5% for the Jewish Theatrical Guild.

5% for the Catholic Theatrical Guild.

5% for the Episcopalian Theatrical Guild.

5% for the Equity Emergency Fund.

5% for the Chorus Equity Emergency Fund.

5% for the N.V.A. Benevolent Fund.

Well-known celebrities of the stage will act as Sales Supervisors, Hosts, and Hostesses in the various I. Miller stores during this campaign. Announcements will be made daily giving the names of these actors and actresses, together with the addresses of the stores in which they will be present on particular days.

It is sincerely hoped that the public will recognize the timely significance of this praiseworthy effort, and respond with its immediate, spirited, and whole-hearted cooperation.

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ACTORS' EQUITY ASSOCIATION IN COOPERATION WITH **I. MILLER**